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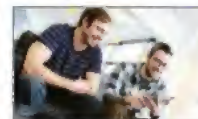
Welcome to the issue

THE WEB DESIGNER MISSION
" To be the most accessible and inspiring voice for the industry, offering cutting-edge features and techniques vital to building future-proof online content "

Mark Billen

Ever wondered why Google cares about us just so very much?

I t struck me the other day that we're probably already into a generation of web users who don't see the internet as anything beyond Google. Many will be too young to remember a world without it, and even those longer in the tooth almost exclusively refer to going online as 'Googling'. The thing is, they are so good at sneaking into all our web activities that the Google influence goes from strength to strength with users and webmasters alike. This issue we're looking specifically at the Analytics part of the service and how pivotal these free tools can be to helping gauge content performance. Our feature from page 38 helps to explain why this is so beneficial, but it did get me thinking about why it would matter enough to Google. Well,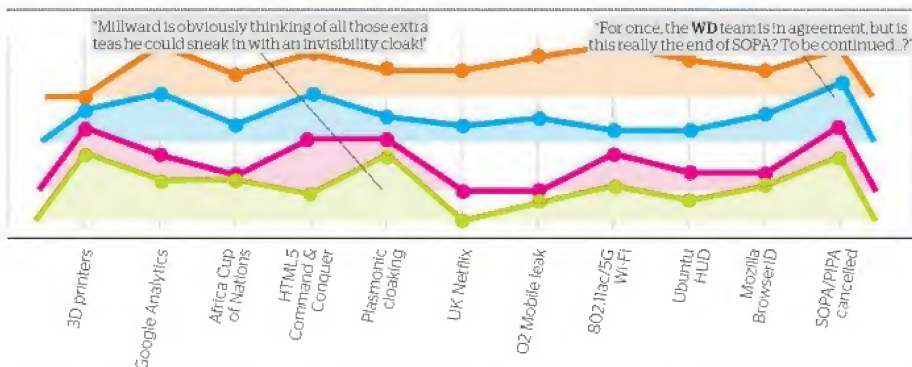 although they are undoubtedly a friendly bunch, it has always been in their interest for our sites to be popular but also more open to being measured. By persuading us of the importance of web metrics alongside the dangling of the carrot of freely accessible reporting tools, they too are privy to pretty valuable information. That's if they didn't already know it, of course. Ultimately though the aim is not just to help you optimise your own little slice of the world but also to enhance the collective quality or performance of the wider web world Google purveys. More clicks and more hits equates to good advertising fodder and the lifeblood that keeps the big 'G' machine ticking over.

My question to leave you with though would be: who keeps track of Google? I don't know the answer, but I suspect it's one Analytics account that could do with some bigger charts!

MARK

" More clicks and more hits equates to good advertising fodder and the lifeblood that keeps the big 'G' machine ticking over "

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"Millward is obviously thinking of all those extra teas he could sneak in with an invisibility cloak!"

"For once, the **WD** team is in agreement, but is this really the end of SOPA? To be continued...?"

Excitographic
Plotting the features that got us in a frenzy over the month...

— Steve Jenkins, Features Editor
— Mark Billen, Editor
— Steven Mumby, Designer
— Adam Millward, Senior Sub Editor

3D printers | Google Analytics | Africa Cup of Nations | HTML5 Command & Conquer | Plasmonic cloaking | UK Netflix | O2 Mobile leak | 802.11ac/5G Wi-Fi | Ubuntu HUD | Mozilla BrowserID | SOPA/PIPA cancelled

Turn over to the contents to discover what's going to get you excited this issue...

This issue's panel of experts

Welcome to that bit of the mag where we learn more about the featured writers and contributors...

❝ If you've been keen to get busy with metrics and boost traffic then this is the place! ❞

Simon Bisson

With a background in IT and engineering, Simon is a highly respected technology journalist. This issue he's here to explain the intricacies of our featured cover topic – the extremely powerful services of Google Analytics and how they can benefit webmasters worldwide. If you've been keen to get busy with metrics and boost traffic then this is the place! **Page 38**

Mark Shufflebottom

Mark is an Adobe Education Leader and programme co-ordinator of BA (Hons) Interactive Media Production at Bournemouth University. This issue Mark revisits Adobe Edge and has a closer look at its new scripting features. **Page 58**

Robin de Jongh

Robin is the author of *Google SketchUp for Game Design* and *SketchUp 7.1 for Architectural Visualization*. In part two of his 3D WebGL for beginners guide he shows you how to light, animate and publish your 3D logo to the web. **Page 66**

James Koster

WooThemes' 25-year-old designer James Koster joins us this month to demonstrate the process of opening an online store by leveraging open-source blogger WordPress and the powerful WooCommerce plug-in. **Page 62**

Pete Simmons

Pete has been working in the games industry for the last nine years, mainly on digital marketing. He's here again this month to take a first look at Mozilla's new BrowserID authentication method, plus show you how to implement it. **Page 54**

Sam Hampton-Smith

A keen supporter of web standards, Sam loves getting the most out of HTML and CSS. When not writing for **Web Designer**, he runs a graphic design agency in Scotland and you can follow his antics on Twitter via the username @samhs. **Page 50**

Matt Gifford

Matt is a lead RIA consultant developer who specialises in ColdFusion, Flash and AIR development. With over ten years' industry experience across various sectors, he is a regular presenter at national and international conferences. **Page 84**

Eric Freeman

Alongside Elisabeth Robson, Eric is co-author of the books *Head First HTML & CSS* and *Head First HTML5 Programming*. A computer scientist and former CTO of Disney.com, he's here to conclude our recent JSON two-part tutorial. **Page 88**

Jeffrey Way

Jeffrey is a developer and evangelist who works for Envato. Aside from managing web-design blog Nettuts+, he enjoys playing with cutting-edge web technologies, making him an ideal guest to talk about code optimisation. **Page 80**

Got web skills?

We're always looking for the hottest web-design talent. Email **webdesigner@imagine-publishing.co.uk** with examples of your creative work

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contents

Cutting-edge features, techniques and inspiration for web creatives

Chat with the team and other readers and discuss the latest tech, trends and techniques. Here's how to stay in touch...

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Discussing the hottest topics from the web-design world

Cover focus

38 Master this powerful toolset that can help boost both your site's popularity and its profitability

GOOGLE ANALYTICS
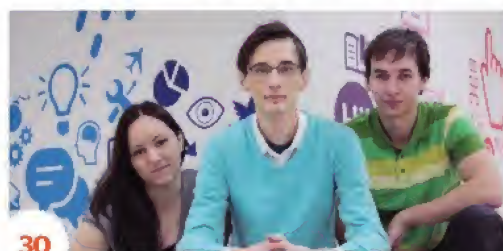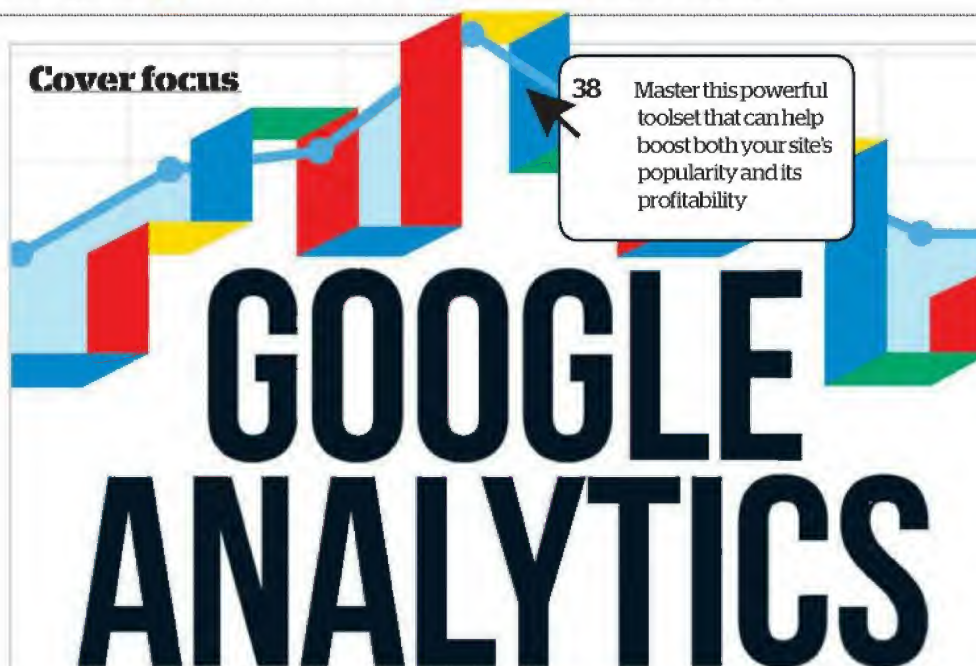
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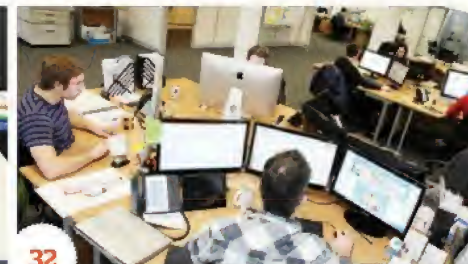
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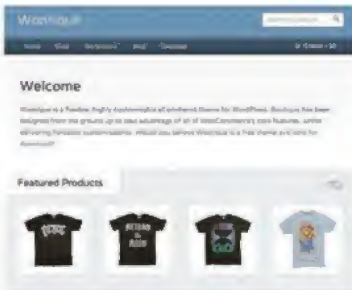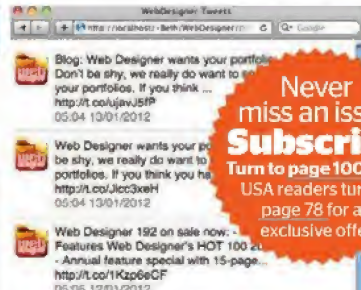
Web workshop
Re-creating the web's hottest styles

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<tutorials>

Web gurus take you step-by-step through professional techniques

{web developer;

NEW! Dedicated 12-page section offering features and tutorials for coders

<header>

Discussing the hottest topics in the web-design world

If you have a creative project, new web product or great designer story, contact the editorial desk

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Google+

Social search +1

Will Google's flagrant preferential treatment of Google+ in its search results alienate users or bring on board more brands and businesses?

Google is the number one search engine in the world, available in a multitude of countries and a host of languages. If anyone has anything to promote online then it is the obvious starting point. However, Google is perfectly aware of how far reaching Google Search is, with the engine able to boast over 80 per cent of all searches made. Translate this into numbers and it means there are billions of users across the globe using its product – a scenario that is not so applicable to its social venture Google+. So what better way to promote an ailing service than via the world's favourite search engine? No need to get the Google green light, it's one of ours.

The very premise of Search plus Your World, as the integration is known, has been seen as nepotism by many, though obviously not by Google, and it hasn't been well received in its first few months of operation. In fact, according to a poll on Mashable around 63 per cent of voters didn't want social search results.

Admittedly, on the surface, Google Search is still much the same search engine it's always been with just a few added extras. But this simple analogy instantly reveals that, while users are still getting the results they want, they are also getting results which are heavily weighted towards Google+.

The lack of Twitter involvement is something that can't be ignored. If users are getting results that do not include those from the world's most popular microblogging service, surely the results are something of a lame duck? Twitter is still active in the search market giving over its tweet stack to Google's rival Bing. Will this see a significant shift towards Bing? It's highly unlikely that Google has to worry about users defecting in their millions, but if this controversial issue begins to give advertisers pause for thought, then it could become a more major concern.

To emphasise the contention the US Federal Trade Commission is reportedly including Google+ in its antitrust probe of the search giant. However, no comment has been made by either side.

The flipside is that Google Search is still the dominant force, and for the time being this means Google+ will be the dominant social force. So perhaps now could be the time to stop doubting the network and embrace it, getting ahead while the rest of the world dithers. So how does a company go about jumping aboard the Google+ platform?

The first step is to create a Google+ Brand page and make it relevant to the search terms people will be entering. With a page in place the next step is to create a content strategy. Aim to offer high-quality, engaging content on a daily basis and ensure it contains relevant search terms and themes desirable to the target audience. Finally, check out competitors and take note of any successful strategies. For more help on getting started with Google+, visit http://support.google.com/plus.

There's no doubt that social search is an inevitable step for the world of web searching in general. However, with Google shamelessly promoting its own product, will users finally say they have had enough? In **Web Designer**'s opinion, probably not. The competition – read: Bing, MSN and Yahoo! – still falls far short of public demand. While users may not like Google's self-promotion, most will learn to live with it – that is, if they even noticed it in the first place.

> **...perhaps now could be the time to stop doubting the network and embrace it**

Whatever happened to Google Realtime?

For those who can't remember Google Realtime it was a feature of Google Search that offered information from sources including Twitter, Facebook and selected blogs.

It was introduced at the tail-end of 2009 and included a timeline and content under the Realtime banner. However, as soon as it started to become popular it disappeared as quickly as it had emerged. The reason for Realtime's vanishing act is not as intriguing as you might expect. According to Google, it had an agreement with Twitter to include

its updates which simply expired on 2 July 2011. Twitter effectively said the same, but pointed out that it was working with other content providers. The issue that arose, and still has not been resolved entirely, is why do away with Realtime immediately when plenty of other sources were providing content - including the social-networking giant Facebook? Google denied it had anything to do with its own venture into social networking, Google+, which made an appearance only months later, but to us that seems difficult to believe.

Google+ male-female ratio

70% Male

30% Female

Source:
http://socialstatistics.com
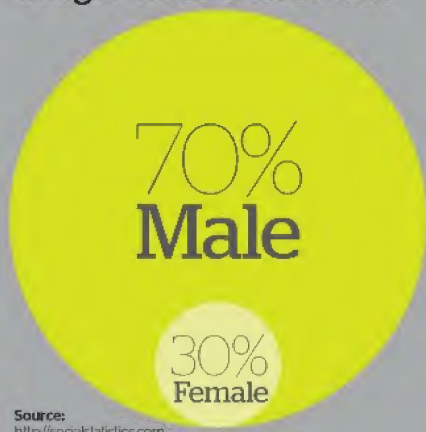
Top Google+ people
(as of 14/2/2012)

1 Britney Spears
2 Snoop Dogg
3 Larry Page
4 Tyra Banks
5 Richard Branson

Conclusion

Apparently, statistics don't lie but simply allow us to make our own assertions. Taking a look at the most popular people on Google+ suggests a very US-centric audience - after all, when was the last time Britney Spears and Tyra Banks were popular outside the States?

COMMENT

Andreas Pouros
COO at Greenlight
www.greenlightdigital.com

❝ Social search is simply a search – just like one that you might make in Google, Bing or any other search engine – but one that returns listings from your social network (called your 'social graph') along with your other results.

"This year Google became the first search engine to make social search a reality by incorporating content that you/your connections might have created/shared via Google+ into its standard search results.

"This is important for a number of reasons. For businesses it means that you will need to invest in increasing your exposure in Google+ and other social networks as this will now have a direct impact on your site's online exposure and rankings in search result pages - and increasingly so. In addition, your business website needs to be designed and constructed in a way that allows and invites people to +1 and share pages and content, thus increasing the perceived value of the domain, page and/or content to the search engines, which again will result in preferential rankings.

"For consumers, social search should make your results more helpful than they have ever been by serving up results that are not only representative of the best of the web, but also results that consider the preferences, experiences and recommendations of your friends, family and other connections, and indeed through a better understanding of what you as an individual like and value most. ❞

Bing gets Social

Google and Twitter may no longer be search buddies, but Microsoft Bing continues to be friends with Twitter in much the same way that Google used to be. The Bing search engine currently has its own social feature in beta and, if you want an alternative to Google and Google+, this is probably it. If you want a 'Twitter Realtime' - and, let's be honest, this network is far more representative of what's happening in the world - then now might be the time to go Bing. Head to **www.bing.com** click Explore, select Social and add a search term to get the real-time results that were once the domain of Google.

<news cloud>
Bite-sized coverage of the month's trending topics

New version supercharges Modernizr
Modernizr, the open-source JavaScript library that helps make HTML5 and CSS3 sites work as intended in any browser, has just released version 2.5. The update includes a host of new features and tools including a robust and integrated test suite which can be found at **http://modernizr.github.com/Modernizr/test/index.html**. To get the latest iteration head to **www.modernizr.com** now.

Modernizr HTML5 games
Apple iPad Facebook
Trademark issues could see the release of the iPad 3 (previously expected to be 7 March) delayed

New version of the world's leading social network for Windows Phone is unveiled

WordPress Firefox
Android app now includes an all-new Dashboard UI and powerful new editor

Firefox for Windows and Safari for Mac get best HTML5 accessibility scores

playMobi released
appMobi (http://appmobi.com) recently announced the beta of playMobi, a cross-platform game development, deployment and monetisation SDK. The new kit gives HTML5 game developers a JavaScript API solution to many of the issues they regularly face, including user authentication, social player engagement and in-game payments.

Develop with Firefox

The Mozilla browser unleashes a new range of powerful developer tools and sought-after fixes in version 11. Here we take a closer look at what designers and developers can sink their teeth into...

The updated Page Inspector now offers a dynamic 3D perspective of page elements

No one can argue Firefox isn't a dominant force in the browser market. Sitting comfortably alongside Internet Explorer and Chrome, it is the browser of choice for many web designers and developers.

Version 10 of Firefox boosted the already impressive selection of built-in developer tools and version 11 is set to do the same. Currently in beta (expected for release on 13 March) the latest iteration will add the Style Editor and Page Inspector 3D View.

The more curious of the new additions is the Page Inspector 3D View. This is WebGL powered and, for that very reason, a compatible computer/browser is essential for viewing. The 3D View, which was available previously as an add-on, presents a whole new perspective on the structure of a webpage. The feature takes the current page and stacks all the elements that reside inside the body tag and even lets the viewer see hidden elements. The whole structure of the page can be rotated and zoomed in on, while features can be selected to give the developer the exact name of the element in a breadcrumb-style menu at the bottom of the page.

The 3D View is part of the Page Inspector function, working with the HTML view and Style Inspector. Alternatively, any element can be chosen from the aforementioned menu for closer analysis.

The 3D View is found via the Tools menu residing under Inspect. Neatly tucked away in the corner is the 3D button; press this and the current page transforms into three dimensions. Scroll up/down to zoom in/out, click and drag to rotate and Ctrl/right-click and drag to pan. Alternatively, the keyboard can be called into action; use '+' and '-' to zoom, the arrow keys to pan and the A/D and W/S keys to rotate.

In the style stakes the previous released Style Inspector has been given something of a makeover. Version 11 of Firefox now has the free-form Style Editor which provides a list of all the stylesheets related to the current page in one pop-up pane. This is the ideal environment for in-browser styling.
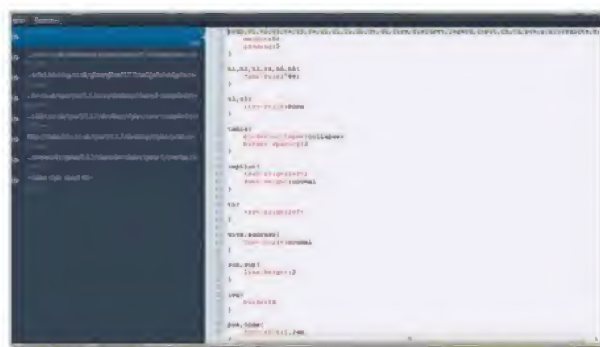
Cut to the code and start some super-simple in-browser styling with the Style Editor

Users can simply pick a stylesheet and make tweaks, which are instantly executed. Any changes can be saved to the desktop making this not only a great tool for working on personal/client sites but also any random website where you want to take a closer look at the code. Sitting inside the Style Editor is the option to create a new stylesheet, import a stylesheet and use the 'eye' icon to activate/deactivate an entire sheet.

Mozilla hasn't forgotten under the hood with a host of fixes built in to Firefox 11. New is the option to migrate bookmarks, history and cookies from Google Chrome, sync add-ons across a series of computers and support for the CSS property text-size-adjust. There are a couple of HTML5 fixes too. For instance, the outerHTML property is now supported and the view source syntax highlighting now uses the HTML5 parser.

Alongside the Style Editor and Page Inspector there is SPDY protocol support for faster page loads, which is testable, WebSockets are unprefixed and files can now be stored in IndexDB.

To get the latest edition of Firefox and test out all the brand-new tools pay a visit to www.mozilla.org/en-US/firefox/beta.

❝ Mozilla hasn't forgotten under the hood with a host of fixes built in to Firefox 11 ❞

Create top-class Android UIs

The new Android Design manual is the go-to location to satisfy the needs of Android app designers and developers

Android 4.0, the latest version of the Google OS known as Ice Cream Sandwich, is touted as a 'major milestone for Android design'. The new principles installed in the Android tablet OS Honeycomb have now been applied across all mobile devices.

The arrival of the Android Design site is set to give Android developers and designers – particularly newcomers to the OS – the perfect place to learn about the major elements needed to create stunning user interfaces.

The online presence provides a wealth of information to ensure that users create great-looking apps. The guide is effectively broken into three sections: Style, Patterns and Building Blocks. Style looks at some of the more obvious elements such as Device and Displays, Themes, Touch Feedback, Metrics and Grids, Typography, Color and Iconography. Each section gives guidelines about designing for different screen sizes, how to communicate texture with visuals, grids and sizes for UI elements, typography scaling and the option to download colour swatches.

Patterns is more technical, giving guidelines on new Android 4.0 features, how app structures work, tips on navigation and backwards compatibility with older versions of the Android OS.

Building Blocks offers an insight into all the ready-to-use elements that can be implemented, such as tabs, seek bars and switchers with instructions on how to use them to best effect.

To complete the picture there is a link to Android Developers' index page, for crucial links to resources, references, the Android SDK and a developer guide.

Android Design in general is a little fluffy, but does provide a nice all-round introduction to the OS. It also offers all the right links to more in-depth documentation for those who want to start building right away. For a gentle initiation to designing in Android go to http://developer.android.com/design

Crowd source

Your emails, tweets, forum comments. The social network but in print

This month we wax lyrical about the best software for mockups, how to modify WP themes and the top responsive design frameworks

Ai

Is Illustrator a better option than Photoshop for mockups?

Subject Another WordPress convert
From Lesley Snaders

I have just joined the WordPress revolution. I've been using Tumblr and thought it was time to add a bit more 'oomph' to my musings. Your feature (issue 191) has ensured I have picked the right theme for my website. The only problem I have is that I want to modify the theme and get it exactly how I want it before I put it up on the web. First, how easy is it to modify a theme and, second, how can I preview the modified theme before making it live?

Glad we could help, Lesley. Modifying is as easy or as difficult as you want to make it. If you know a little about coding tackle the stylesheet (typically style.

css) of the theme to make adjustments. This is really simple if all you want to do is change fonts, background images, etc. A handy tool for viewing a theme locally on the desktop is XAMPP (www.apachefriends.org). This is available for Windows, Mac and Linux and is relatively easy to set up (instructions can be found on the XAMPP site). Good luck with the tweaks!
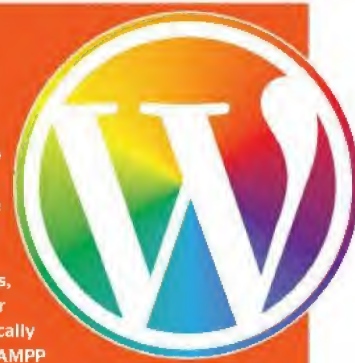
Web Designer tutorials

Discover the latest techniques to help create inspirational and engaging webpages on our site

Create interactive animations from a Twitter feed
http://bit.ly/xl4iNZ

Manage backgrounds with CSS3
http://bit.ly/yVDzC2

Optimise WP & enhance site performance
http://bit.ly/zqOOgv

Subject Mockups with Illustrator
From John Tedesco

I've been reading **Web Designer** for only a few months, and have been running my own small web-design firm for a few years. Primarily my success comes from my ability to design attractive websites and build them using current web standards in custom code writing without the use of templates and open-source content management systems; I (we) specialise in custom content management systems (which I think would be helpful to talk about at a later date).

I'm writing because I've noticed the majority of web designers, or at least all those I know, design websites with Photoshop. I always designed with Illustrator - as a packaging and product designer, that's what I knew, but I also think Illustrator is a much more efficient way to organise the files and pieces of a

website all within one document; elements are simple to enlarge and move around, plus you can create art boards and slices, etc, with ease. Photoshop, to me, seems like the harder route and the 'inappropriate' way to create a 'style guide' of artwork for a website. I would love to talk more about my process and develop a how-to for your magazine explaining and illustrating the benefits of using a single Illustrator file for an entire website's artwork library.

Photoshop has always been the preferred route for web designers when it comes to mockups simply because, in general, designers around the world are more likely to be using this program. The use of Illustrator, however, does sound like an interesting proposition and one that **Web Designer** is keen to explore further. Keep an eye out for future issues in case we take John up on his offer and share his expertise!

Subject To be or not to be responsive?
From Michael Gerreft

I have been reading a lot about responsive design and I am undecided whether it's a good thing or not. It looks to me that to create a well-worked responsive site there is a compromise in the initial design process.

Anyway, without making too many assertions on the whole process I am going to take one of my current designs and make it responsive. Are there any good frameworks out there that will help with the transformation?

There are a range of tools and frameworks currently assisting designers to achieve a one-size-fits-all approach, Michael. **Web Designer** would like to say that we have tested them all in great detail, but even we are not superhuman... Take a look at the following and we're sure you'll find one that fits the bill: Less Framework (http://

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Comment on the news and opinion 👆 www.webdesignermag.co.uk
Email the editorial team at ⟳ webdesigner@imagine-publishing.co.uk

lessframework.com); 320 and Up (http://stuffandnonsense. co.uk/projects/320andup); 1140 CSS Grid (http://cssgrid. net); or Frameless (http:// framelessgrid.com). Also be sure to check out our upcoming feature on responsive design scheduled for issue 195.

Subject Measuring my success
From Carey de Valk

I think my website is great, but I'm unsure what others think or how I can get more visitors. I have been checking my Google Analytics and I seem to be getting around 500 visitors a month and I have a 'bounce rate' of around 65 per cent. I'm not sure what most of the figures mean though. Is this good? How can I get more visitors to my site?

There isn't enough space here to go into great detail about the specifics of design that will improve your visitor stats. In answer to the question, is 500 hits good, it's not bad for a small niche site. As to how can you get more visitors, the simple answer is: sell yourself. Get on

Twitter and start following like-minded people and make sure your website is updated regularly with content that's informative and interesting.

Subject Flash file indexing query
From Stephen Smith

I built a Flash-based website some years ago for a client. This was built using levels – loading and unloading SWFs depending on which page you visited. Now that Google can index Flash files when the site is displayed in the organic listings within Google it separates the pages out under the main homepage link. But when a user clicks on these links they view the single SWF without all the other levels that make up the page. Is there a solution or a workaround to this problem?

Adobe Flash is a platform that is slowly disappearing from many web designers' skillsets, but we're sure that someone reading this will have the answer. If you know how to resolve this issue let us know at webdesigner@ imagine-publishing.co.uk.

Comments from the Blog

Web Designer is always keen to hear from its dedicated readers, followers and visitors. Here we bring together a specially selected collection from the last month...

Rob at King's Lynn Website Design (in reference to the 'Optimise WordPress and enhance site performance' tutorial) said:
Thanks for this article, got my page load down from 3.5s to 1.0s within about ten minutes of reading this! Will be implementing the same changes across all of my client sites now.

Scott Birnie
Result, not only is latest @WebDesignerMag out but my fav #html5 guru @robhawkes features heavily in it. Just need to try it out one day!

Maria
Cannot live without @WebDesignerMag ... my favourite web industry publication on the planet!

ANDROID MAGAZINE
There are over 100 million Android-powered phones and tablets in the world and currently over 300,000 apps. **Android Magazine** is the only title dedicated solely to this platform, offering a host of step-by-step tutorials and features on how to use, hack and improve any Android device: www.littlegreenrobot.co.uk.

designer

Web fonts on the rise

Alan is the director of Product Marketing for Web Font Services at Monotype Imaging. At his previous post with Adobe, he drove the adoption of the Adobe Flash Platform for both mobile and consumer electronic devices.

Alan Tam

If typographic continuity is crucial, are you on the same page?

The proliferation of websites on to smartphones and tablets presents a huge opportunity for organisations to position their brands across differing web and mobile platforms. Your brand defines who you are and, just as important, helps you stand out from your competitors. With fonts being both the essence and genesis of branding and identity, the typography your branding sends out has a direct effect on a consumer's perception of your company, your products and whether you seem trustworthy or not. A key difference in the digital medium is that the presentation and consistency of a brand is of even greater importance towards initiating a relationship with a customer since first contact to purchase can be only a single click away.

Web fonts were originally launched in 2009 to enable web designers, content creators and brand holders to access and extend their brand in the digital medium for their internet communications that include branded sites, blogs, web content, campaigns and advertising, as well as personal sites.

Now we're in 2012, web fonts are starting to go mainstream. I recently reported the good news that Monotype Imaging and Google's Web Fonts team have been working closely together to improve the current use of web fonts. The main focus has been on file size. The idea is simple: smaller web fonts are faster web fonts. Faster is better. Through this partnership we have now successfully achieved the goal of making the process quicker, the image sharper and keeping the same consistency of quality and performance across different browser platforms by using Monotype Imaging's MicroType Express (MTX) algorithm. It's hugely encouraging to see a company with Google's reputation throwing its weight behind web fonts, but how is it being deployed in the real world?

Some of the largest online retailers are now getting to grips with web fonts and really starting to use them to their advantage. For example, Le coq sportif, one of the world's most well-known fashion names, renowned for its clothing, footwear and sporting equipment, recently completed a major overhaul of its website, and web fonts played a key role in improving its digital experience. As an internationally recognised brand, which trades in multiple geographies, the revamped website had to cater for eCommerce usage and be merged into one website with versions for different countries. Le coq sportif has developed and maintained brand loyalty over many years and has had great success in creating an identity that the consumer both likes and respects – something which would be extremely detrimental to compromise when updating the site. It was imperative for brand behaviour to remain constant across all of its international platforms.

Le coq sportif had been using the Univers typeface, which was set in the company's branding guidelines and used extensively throughout the history of the brand. However, Univers was not a web-standard font and therefore not transferable across digital devices – posing a huge risk in that all brand loyalty could be lost. Thankfully, we are now at the stage where a web font version of Univers was able to be sourced efficiently. Le coq sportif was able to quickly identify and provide the correct typeface, which was specially created for use on digital devices.

I touched briefly on consistency earlier and how important it is for brands to keep the uniformity across different media and devices. If the uniformity from print to mobile isn't there, then your brand is in serious trouble. Building brand loyalty can take years and great investment, yet we still see some companies jeopardising their reputations by not adapting their brands to be transferrable. We even carried out research on mobile branding, which revealed that less than one per cent would definitely trust the credibility of a brand if the font in the text was different to what they were used to seeing. With widespread spam issues and data breaches becoming more common, keeping your brand consistent has never been more vital.

If your brand is not consistently extended across these platforms, then the ability to reach and connect with vast audiences via new digital media will be greatly reduced. The good news though is that as digital media continues to grow and diversify, so will web fonts.

> **Some of the largest online retailers are now getting to grips with web fonts and really starting to use them to their advantage**

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Google

technology

This cloud won't shift

Ian is the head of Business Development at ZipCloud, which is part of the UK-based cloud-storage solutions company JDI Backup. In his spare time he enjoys blogging about everything 'cloud', golf and watching his beloved Swindon Town FC play.

Ian Leighfield

Today's outlook and forecast is a perfect storm for your data

The 'cloud' or 'cloud computing' have been buzzwords within many industries for a few years now. At first a simple idea, it has now evolved to become an important part of any web designer and web user's life, and to those it hasn't, it shortly will do. In fact, cloud storage is quickly becoming the fastest-growing web industry in the world. Its convenience, its execution and the near-unlimited ways of storing and syncing data has led to a worldwide boom; it really is time to get your head in the cloud.

The sheer thought of losing all your priceless images, those hundreds of hours of work and presentations from back in your college days can bring people to their knees with terror.

Like a lot of you, a few years ago I was new to the idea of cloud computing and incredibly sceptical of its benefits. With the current market so saturated with choices, you find yourself questioning not only who you can trust, but also what kind of benefit a plan will be.

Why is it only now that the cloud is quickly becoming the best option for web users and designers across the globe? To those not quite yet versed in its advantages, let me give you a quick overview.

Many moons ago it was standard practice for individuals and companies to do multiple copies of work on multiple platforms – CDs, tapes, USB sticks, external hard drives, etc. However, this became clunky and difficult to manage, as well as running the terrible risk of putting all your eggs in one basket should a house fire, burglary or similar mishap befall you.

Oddly enough though, this scenario presents itself as the greatest stumbling block for cloud storage and computing as an industry.

How do you convert users who have never experienced the devastation data loss brings, and that may simply be happy and assured with how they currently protect their files?

The cloud has many tricks up its sleeve to try and convince you. With the many leaps forward in technology that we have seen in the industry, it's hard to keep up to date with what features are not only useful but also relevant to the end-user. The ability to access files whenever and wherever you are from any device is a must for anyone searching for cloud storage, but it may surprise you to hear that some companies do not yet offer such a feature. The option to be completely in control of your files, all in one place that is secure enough to store all your work, and allowing it to be accessed at any time from any device is, to me, a priceless benefit.

Some options out there will also allow you to back up your data while you sleep, or while you are busy working on your next project. This allows for risk and carefree backup, taking place in the background, without eating into your work time.

A bidding war in the market has led to cost becoming an essential factor for every competitive company. Some in the market now try to offer large storage plans, coupled with the peace of mind that comes with storing files offsite for less than 20 pence per day. There are very few people who could argue that cloud backup and storage isn't an affordable option and excellent value for money.

The capacity to share files securely between other users is a remarkably useful tool, especially when you're looking to send documents or photos between profiles or users. Whether it's private or public sharing, the possibilities here are endless.

> **For designers, the ability to access, save and upload files across multiple platforms is of utmost importance**

For designers and web users alike, the ability to access, save and upload files across multiple platforms is, in the vast majority of cases, of utmost importance. So it's worth taking into consideration that, even now, some cloud-storage services do not back up Mac operating systems, although a few services do offer the ability to access your files online when using a Mac product.

Right now the world needs educating that cloud storage is the way forward. A lot of the industry's biggest players are attempting to do this with special offers and promotions. Many cloud-based companies – including ZipCloud (**www.zipcloud.com**) – are offering free trials on many of their products, as well as some very competitive discounts. Cloud storage is not a phase – it's the future.

Inevitably, cloud storage will become the everyday way to back up all that is important, and the last thing you want anyone saying to you after losing all those precious files is, "I told you so."

<webkit>

Furnish your studio with the latest gear, gadgets and gizmos

Karotz
£115/$130
www.karotz.com

1 Billed as the world's first intelligent internet companion, the Karotz is nicknamed 'Your Smart Rabbit'. So, what does this clever bunny actually do? Well, it's connected to the internet and broadcasts content such as news, music, texts, alerts and radio.

Mario Bros stickers
£60
www.firebox.com

2 For all you retro gamers out there, check out this set of 36 fully licensed stickers which are perfect for re-creating a favourite scene from the original *Super Mario Bros* game. All stickers are movable and reusable, making them ideal for creative pods or offices craving a rapid retro makeover.

JavaScript & jQuery: The Missing Manual
£31/$40
http://missingmanuals.com

3 This Missing Manual is a jargon-free guide that demonstrates the basics of JavaScript and the jQuery library. Discover how to make webpages interactive, get the most from animations and effects, and collect data from web forms.

Vlingo
Free
https://market.android.com

Whatever iOS can do so can Android. Vlingo offers Siri-like functionality on an Android device. Simply speak and Vlingo will obey. Send texts and emails, voice dial, search the web, get directions and open other apps with ease.

Spyder4Elite
£175/$250
www.datacolor.eu

4 The Spyder is a display colour calibrator designed to ensure the colours on screen match up to those that come out in print. The unit features a patented, full-spectrum seven-colour sensor to sync your monitor, laptop computer, iPad, iPhone and projector.

Supercharged JavaScript Graphics
£31/$40
http://oreilly.com

5 If you want to produce high-performance web graphics then this book is a great starting point. Tackle JavaScript optimisation and understand how it impacts performance and also learn a host of advanced UI techniques with jQuery.

HTML5 Cookbook
£27/$35
http://oreilly.com

6 This book, aimed at intermediate users, boasts a collection of 'practical recipes' that will give readers hands-on experience of HTML5. Each recipe includes sample code and a detailed discussion on how a feature works.

Digital Art Techniques for Illustrators and Artists
£20/$30
www.acblack.com

7 A comprehensive guide to creating digital artwork with Photoshop and Illustrator. The book shows how to use the software as a tool rather than letting it take over the creative process.

Motorola Xoom 2
£380
www.motorola.com

8 The new Motorola Xoom 2 is now ten per cent lighter, 33 per cent thinner and boasts an improved HD 10.1-inch screen. The 1.2GHz processor offers more speed and comes with Android 3.2.

Breffo Spiderpodium
From £15/$20
www.breffo.com

9 The Spiderpodium gets its name from the fact that it has a lot of legs, like a big plastic creepy-crawly. Its flexible series of limbs makes it ideal for holding tablets and smartphones in just about any imaginable position.

> **Inkling is a sketching device that every designer/illustrator should consider adding to their toolset**

Hipstamatic
£1.49/$1.99
http://itunes.apple.com/gb/app/hipstamatic/id342115564?mt=8

The popular, and deservedly so, Hipstamatic app has been given an update. If you don't have the app it's definitely worth getting your hands on. Go retro with a host of effects and filters and now save your favourite flash/film/lens combos

Digital Artist
£6
www.digitalartistdaily.com

10 For those looking to improve their digital art skills or to get more familiar with a bevy of creative software, check out our fantastic sister title **Digital Artist**.

Head First: Mobile Web
£34.50/$45
http://oreilly.com

11 This tasty tome has 480 pages on how to use the web technology most developers are familiar with to build sites and apps that are mobile friendly.

Wacom Inkling
£150/$199
http://inkling.wacom.com

12 A sketching device that every designer/illustrator should consider adding to their toolset. Draw straight onto paper and capture digitally, create separate layers and transfer to your favourite image-editing suite to play.

Web services
Save costs by outsourcing your admin to these great online services
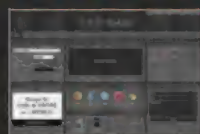
CSS 3.0 Maker
From Free
www.css3maker.com

A nifty online service that helps create all the code needed for some of the best CSS3 selectors.
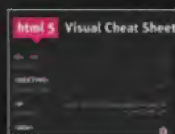
HTML5 Visual Cheat Sheet
From FREE
http://bit.ly/MOh54

A cheat sheet created by Woork Up that incorporates all the essential HTML5 tags and related elements.

LIGHT BX

Gallery of stunning web design

Alex Pierce

Development technologies HTML5 Boilerplate, CSS3, jQuery, TypeKit, Nivo Slider, Zurb's Reveal modal

Designer **Alex Pierce**
http://thegeekdesigner.com

A bold portfolio site from a versatile designer who understands the art of online typography
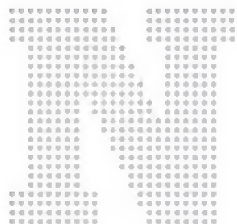
Now in its sixth incarnation, the portfolio site of Alex Pierce uses a limited colour palette to great effect. When viewed in the recommended Safari or Chrome, the constrained parameters of the site allow Pierce to have complete control over the placement of his well-chosen graphics and typography. Bold without being brash, this site offers both practical and inspiring access to the designer's work.

Pierce describes his concept: 'The overall theme I was going for was 'desperate prom-date/look-at-me-look-at-me'. I wanted to grab your eyeballs with big typography, bright splashes of colour and give my nerdy personality a chance to shine.'

The smooth page transitions rely heavily on CSS3 percentage/keyframe animation and markup with HTML5. The site also uses subtle changes in texture as each page loads; this is unobtrusive and delivers some eyecatching colour and type combos.

With a propensity among some designers to develop over-busy web portfolios, this example is a refreshing change. The animated portions of the site are smooth and unobtrusive, but it's the typographical design that stands out. This web portfolio proves that less is more when it comes to showcasing your design talents online.

❝ The animated portions of the site are smooth and unobtrusive, but it's the typographical design that stands out ❞

‹Above›
· The billboard-like homepage shouts volumes about the designer's love of type and his clear understanding of online typography

abcABC 1234567890

abcABC 1234567890

‹Above, top to bottom›
· Futura Condensed PT from ParaType is an evolution of the original font design by Paul Renner working for Bauer in 1927

· Museo Slab from Jos Buivenga's exljbris Font Foundry; it is available from MyFonts, FontShop and Fontspring

ALEX ⬤ PIERCE   EST. 1986   PRINT   IDENTITY   INTERACTIVE

SIGNER
T DIRECTOR
EEK

CHECK RECENT UPDATES ▸

ee you there. My name is Alex and I'm a 25
er/art director/geek living in the Dallas/Fort
ex. When not designing for print and web, I'm
t it (along with the latest pop & nerd culture).
on my skills and experience ▸

DENTITY   INTERACTIVE

ING TO FIND YOURSELF? WELL, GOOD LUCK WITH   WHEN NOT TROLLING ON THE INTERNET OR ENTERTAINING MYSELF WITH
T, YOU'RE GONNA NEED A LIFE COACH. OR A HIGH   UN-HOLY KEYBOARD PLAYING CATS, I OFTEN CONTRIBUTE TO IT THROUGH
OOL COUNSELOR. I CAN MAKE YOU A SWEET   WEB DESIGN, ANIMATION, ADVERTISING, AND MY BLOG (WHEN I'M NOT
GO THOUGH. YEA. THAT'LL WORK. ❷   NERDING IT UP WITH THE LATEST COMIC BOOK NEWS). ❷

S BUILT WITH HTML5 BOILERPLATE, CSS3, AND JQUERY | FOR A FULLY "ENHANCED" EXPERIENCE, VIEW THIS SITE IN CHROME OR SAFARI.

ALEX ⬤ PIERCE

INTERACTIVE

Bold typography

This site portfolio is all about typography. The well-chosen font pairings coupled with the limited tonal shades and textures come together to create a highly effective page design.

#F9B81C	#363431
#F3F3F3	#F2F2F2
#353330	#8D8814

ALL ABOUT ME

FIELD TESTED. BATTLE APPROVED.

CAPABILITIES   BRANDS I'VE WORKED WITH

THE BLOG

<Above>
• The control that HTML5 and TypeKit now give is exploited with consummate skill on the bio page of Pierce's site

<Below>
• Individual pieces of work are each given their own page that provides their vital statistics

COWTOWN SHOWDOWN

YEAR   SUMMARY
CLIENT
PROJECT
ROLES
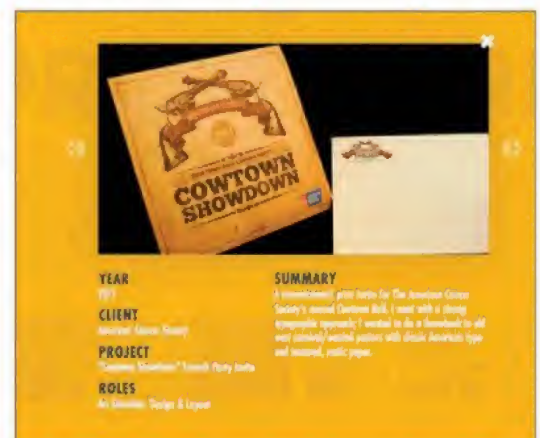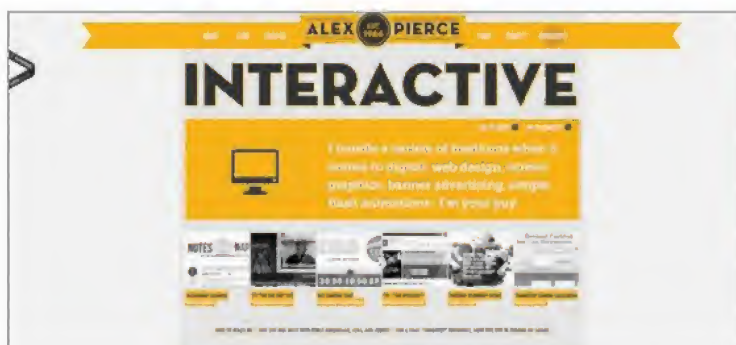
<Left>
• Portfolio pages showcase each of Pierce's key skills and follow the site's overall design aesthetic

Create Digital Media
http://createdm.com

Development technologies Optimised for mobile devices, CSS keyframe animations, Photoshop, responsive web-design techniques

Designer **Mike Kus**
http://mikekus.com

A marketing site for app designers not only shows the skills on offer but also the company's personality

The app company Create Digital Media wanted a new site that would showcase its technical ability, but also give prospective clients a feel for its design sensibilities.

Mike Kus tells us: "As this is a very visual site and I was working with a developer I designed all the pages in Photoshop first before handing them over to Ryan Taylor (who I hired for the dev). I don't always do this but when you're working with a developer it's something you have to do. Once I had handed over the site design we would talk through each

page. I'd answer any questions Ryan had and we also talked through the approach for the responsive design."

The impression of the site on first viewing is that it is an evolution of what used to be called 'Web 2.0'. Now several years later, the clean lines, sparse graphics and the uncluttered approach are still clearly a driving factor here.

For the company, ensuring that its site worked flawlessly on the mobile devices it designs apps for was clearly critical. Kus says: "We have reached the point now where designing for the web *is* also designing for mobile devices."

As a frontrunner of a new breed of websites that support app developers, this is an excellent example.

❝ We have reached the point now where designing for the web is also designing for mobile devices ❞

abcABC 1234567890

#F6F3EC	#E40485	#FBE600
#00A9DF	#202D2D	#00AEEF

Make an impression

The homepage of the site uses striking primary-coloured graphics. Animated with CSS keyframes, the page loads instantly and runs smoothly giving an immediate impression of technical expertise.

LIGHTBOX

create

The art & science of app creation

At Create Digital Media we make beautiful apps for iPhone, iPad and Android. It's a fine balance between art and science.

Development

With some of the best engineers in the world, we'll bring your app to life.

Where we're based

We're based in the beautiful town of Tunbridge Wells in Kent, England where we design apps for amazing clients worldwide.

What we do

We design beautiful, simple and highly functional apps for iPhone, iPad & Android. Check out our latest work.

Our Passion

We love what we do! We're passionate about taking your app ideas from inception and making them a reality.

iOS & Android

©2012 Create Digital Media
The Warehouse, Culverden Square, Tunbridge Wells, Kent TN4 9N2
Phone: +44 (0)1892 537587 Email: hello@createdm.com

Home   About   Work   Blog   Jobs   Contact
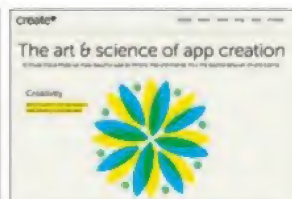
<From left to right>
• Fancy a job creating apps? Kus ensured that the jobs page clearly communicates what Create Digital Media is all about

• The people behind Create Digital Media are front and centre here. The unobtrusive layout is both clean and inviting

• This site offers several great examples of what can be achieved with well-thought-out and executed CSS keyframe animations

<Above>
• The use of a monochrome background palette makes the colour keyframe graphics all the more vibrant

LIGHT

Know a site that deserves to grace these pages? Tweet us now @webdesignermag

The Mark Rothko Experience

www.experiencered.ca

Development technologies Flash, full-motion video, Photoshop, webcam

Designer **Zulu Alpha Kilo**
www.zulualphakilo.com

The online presence for the play Red offers viewers a unique window into the world of Mark Rothko

he website to accompany the Canadian stage play *Red* is an in-your-face experience – quite literally. The developers of the site wanted to communicate the intensity of the play through the viewer's computer and opted to use Flash-based video coupled with the visitor's very own webcam.

Outlining their approach, the designers commented: "The ultimate goal was to design an intimate and immersive environment reflective of the play's dark and intense tonality. We wanted a unique experience that places the viewer within arm's length of Rothko. So we designed the site to house full-screen video content in order to create a tense and almost claustrophobic interaction." The film production partner – Common Good – was key to delivering the immersive footage pivotal to the site's success.

Rothko's own painting, *Red*, was the inspiration for the dark colour palette that has been adopted. But it's the connection the site makes with the viewer that is truly innovative, drawing you in with scale and shifts in frame as it reacts to the viewer's position while you explore. Flash may be old hat, but this site amply illustrates there is still life in this animation format when in the hands of talented designers.

> The ultimate goal was to design an immersive environment reflective of the play's dark and intense tonality

<Above>
• The homepage of the site grabs your attention and doesn't let go as *Red* unfolds

ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789O$£S#?/&|

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890$€£¥*?%&!

<Above, top to bottom>
• The main title font is Adelaida from http://youworkforthem.com. The handwritten font is available in several weights

• Ultramagnetic, also from http://youworkforthem.com, is used for the primary copy as well as the header and footer text

BUY TICKETS | [×] FULL SCREEN | SOUND ON | INFO

CTED BY KIM COLLIER | NOV 19 – DEC 17, 2011 | BLUMA APPEL THEATRE | CONNECT WITH US

You direct the action

Making a direct connection with the viewer via their webcam directions ensures the play springs to life from the screen and engages the visitor with maximum interaction.

<Left, clockwise, from bottom left>
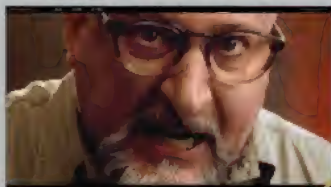
• The subtle opening credits of the site mask the intense experience that the viewer is about to encounter

• The one-page scrollable CV really brings Rothko's work to life thanks to its original styling

• Learn more about the artist and the play before switching on your microphone and webcam

#000000	#680E10	#2A0E0E
#B24030	#403003	#6C2A23

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hosting | domains | dedicated and virtual

Design diary

Ride the development cycle

Project | **www.art4web.sk**
Company | **Art4web**
Web | **www.art4web.sk**

This issue: The Slovakian agency explains the workload behind its brand-spanking-new online portfolio that has caused quite a stir

Lukáš Majzlan, founder/web & UI designer

Viliam Harajka, developer/programmer

Ivica Ďuricová, copywriter

4 PEOPLE PROJECT STAFF · DIARY STATS ·

Background

Producing a new portfolio website that gets noticed is one thing, but launching one that grabs industry attention and several plaudits is something else altogether...

Marketing services or products online these days is challenging to say the least, with myriad channels utilised to effectively spread a brand or message. But within this world of social profiling via Twitter and Facebook, the humble website still has a massive role to play in literally providing an independent 'home' for who you really are. It can form a marketing identity and give your followers, connections, friends, clients and customers alike a memorable sense of your identity. For design agencies such as Slovakia's Art4web, the 'home page', or portfolio site, can take your skills global and have a profound effect on widening your client base. So it isn't any wonder that most businesses invest considerable time, effort and money into designing or revamping their own sites in a bid to better convey a creative vision.

"Our previous website was two years old and, even if it still represented what we wanted, we weren't satisfied with it any more," reveals Art4web CEO Lukáš Majzlan. "Therefore we decided on a resolute and courageous change, which started from a redesign of our company logo and then grew into the new website. We wanted to create something fresh, playful and friendly – just like our agency really is."

Since the new site at **www.art4web.sk** went live, it has raised the profile of the agency and opened up a vast new audience worldwide thanks to numerous inclusions on prestigious gallery sites. This month we speak to the guys involved to get the inside track on how it came together...

art 4 web

This image gives a sense of how the animated monster avatar may have been rendered

1 Concept

The new direction for the site took on various conceptual guises before the team homed in on the final idea

Lukáš: "The initial concept of our website was completely different to the final result. At first we only wanted to do a gentle facelift and change the structure, but later we rejected this option. We started to work on a completely different version, which wouldn't be so standard in style. This new concept began by taking inspiration from our new agency logo, which metaphorically represents joining ideas into one whole unit and also the evolution of contemporary web design. All the visual ideas were developed offline with paper, pencil and crayon. The essence of the graphics conveyed bubbles (or ideas) flying out in

space and bringing together various colourful things. In the header the ideas joined into the contents. This content would primarily be video, presenting an agency showreel which would show off our portfolio.

"However, later in the process we threw aside the video idea due to a lack of time; instead we wanted to use animations of an illustrated figure – a mascot which would thematically do some funny activities. The end result was a slider with altering amusing pictures and headlines. Moreover this slider would also offer the advantage of changing imagery according to the season, project or just to keep things fresh..."

2 Design

Settling on an overall graphical style - particularly for the page header - was critical to establishing a friendly, playful feel

1 YEAR PROJECT DURATION

Lukáš: "A big thing for us was the illustration of the website header; it was redrawn several times as we were not satisfied with it. Adam Cigánik, our external illustrator, was involved in creating the initial graphic and he created some basic illustrations of flying bubbles in space that were used in the final phase. These elementary shapes were put together in Illustrator and completed in Photoshop where we added pictures, textures and gradients. It may sound easy, but the illustration was probably the longest process in the whole site development. After defining the main mission it was necessary for us to reason out the whole website's logical structure and elements, plus the arrangement of the inner subpages. We wanted people to navigate through the website fluently and, so far, it seems that this goal was achieved, as according to Facebook feedback, many people really do browse the whole site. Structure was achieved via the MindNode program and wireframes were also generated with pen and paper sketches. We had to create a range of smaller details at this stage too such as custom icons.

"Alongside design we were putting together new text which was also a vital phase. Technically the text was composed fairly easily via the open-source writer from OpenOffice. We needed to combine contents and visuals so they would enhance each other. Text was written by our copywriter Ivica Ďuricová, who did a great job. I personally think that thanks to her text a friendly atmosphere runs through our site."

500 HOURS WORKLOAD

3 Build

When it came to the backend, it took a lot of patient PHP programming to get through the challenging testing and debugging stage

Lukáš: "For the technical part I would like to thank my colleague Viliam Harajka (PHP programmer) and I would especially like to bow to his patience, which he demonstrated during the long process of website testing and debugging. This was the biggest challenge and I think that the testing phase took much more time than coding the site itself. Our old website encompassed a very easy, old-fashioned and hard-to-adapt system, so we had to make a brand-new one from scratch.

"It is built on our own framework and caters to all of the needs that we asked for from the beginning. Our demands were clear: we needed to fill in our portfolio as simply as possible and we also added a new 'blog' subpage, so this system includes an easy editorial system for blogging as well. The website runs in two language mutations – Slovak and English; a German mutation has been prepared too, but this is yet to launch."

The designers opted for a simpler image-slider header that still bubbles with colour and playful fun

The launch

Lukáš: "As we have already written on our company blog (which is unfortunately only provided in Slovak), responses from our clients and also from our fans on social networks were really positive. Honestly, we didn't expect such good feedback. The biggest advantage of our new website is in being distinguished from more common styles. People remember this website design, which is supported by friendly text, and it leaves a lasting impression. It's almost unbelievable what the right combination of words and colours can do.

"Some parts of the site almost taste like raspberry bubblegum. We were surprised how this 'flavour' impressed the female demographic of our clientele. Previously 90 per cent of our clients have been men, but this is not the case any more. Since launching the website, interest from female clients has dramatically increased with the number of emails and calls from women having risen significantly. We must not forget the praise we've had on Facebook either. This progress confirmed to us that Art4web is fulfilling a need in the market and offers a convenient alternative for those who not only want fresh and extraordinary design but also a professional solution from their digital agency. We have also been featured on a number of gallery sites. Probably the most important for us was being named 'Site of the day' on Awwwards.com, thanks to which our website will also be published in a book. All this positive coverage (including the support we've had from Web Designer) has brought us thousands of visits daily and a number of new clients, which is the best feedback we could ask for."

Let it all out

Web Designer heads north to meet the MD of multitalented agency Shout Digital, who talks (at a respectable volume) about the importance of the right URL, how responsive design isn't a one-size-fits-all solution and saying goodbye to the Shout monsters

Celebrity magazine *OK!*, a four-star deluxe London hotel and a global security giant are among the many contracts that have led north-east digital agency Shout Digital to a 400 per cent increase in annual revenue in only its second year of business.

Set up by the technical wizard behind the emergence of global chip-and-pin services and the groundbreaking work seen on the BBC TV Licensing's online base, Gary Boon established Shout Digital towards the end of 2009, quickly attracting a 20-strong team of high-calibre digital specialists, as well as the backing from an impressive board of directors.

Specialising in developing digital strategies and offering solutions from web development to software design, online marketing and mobile apps, Shout Digital works with a diverse range of SMEs and blue-chip companies throughout the UK.

In its short lifetime, the agency has already won a string of accolades including North East Digital Agency of the Year (MiAwards), was named as one of the Top 100 Digital Agencies Outside London (by The Drum) and has also gained a coveted place on the RAR (Recommended Agency Register).

As a relative newcomer to the creative and digital arena we asked Shout Digital's managing director,

Gary Boon, how the agency has evolved over the last few years and what have been the deciding factors to getting them to where they are today.

"The key driver comes from the vision of wanting to be a full-service agency of quality and being the best at what we do. We started out small with only three of us in 2009 and we predominantly focused on small client projects which were primarily web based. In order to become the full-requisite company we knew we could be we needed to bring in the skills and grow the projects to a larger scale.

"This is where we brought in a variety of multi-skilled people to be able to give some 'body' to digital. Now we have 20 people with a wide variety of skills including web, user experience, analytics, mobile development, design and online marketing. The whole mix has driven us to become the full-service agency that we have always wanted to be and we place a lot of emphasis on finding the right candidates to fill those roles."

The matching of name and URL is often seen as crucial, but this is not always the case. Boon tells us the story behind the Shout Digital domain name.

"Brand positioning is very important and, from that perspective, I think the name of an agency needs to be creative – especially if you want to

This is what happens when you take the phrase screensaver too literally

With an office view onto the Tyne's majestic Millenium Bridge, you couldn't help but be inspired

Shout Digital timeline

Established **2009**
Founder **Gary Boon**
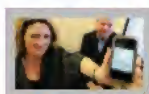
Dickinson Dees law firm: iPhone app
UK legal firm with a pedigree of 200 years embraces the modern age with a mobile app.

OK! magazine: iPhone app
The conception of this full Flash site focuses on a carousel of objects all turned into 3D models.

Number of employees
20

2009

Number of employees
3

Prism Financial
Financial advice website with integrated client and advisor dashboards.

2010

Smoothwall
Web security hardware and software solutions website.

2011-2012

Business Quarter portal
Shout works on the online portal for entrepreneurial magazine *Business Quarter*.

❝ We're now moving away from a creative site to something a little more corporate ❞

get across what the agency is about. In terms of 'Shout' my ethos was simple: a single word that people could spell easily, say quickly and remember. I looked at the URL for Shout as I think it's important that a company's URL matches the company name and discovered that Shout.com was available for sale but the starting bid was £50,000. It was at that point I decided matching URLs weren't *that* important! Obviously we are a digital agency so Shout Digital came to mind and the .com domain was available so we purchased that. Ironically the .co.uk domain is owned by an entirely different agency (Shoutdigital), based in Weston-super-Mare, which is not a full-service agency but focuses on web development."

It goes without saying that the website of a digital agency is paramount to its success. Boon gives an insight into the thinking and intentions behind the first Shout Digital online presence.

"It's really important what your website says about you. When we first started the agency, we came from a position where we had no portfolio at Shout Digital despite having very experienced staff members who had previously worked on some of the UK's biggest brands. We tried to create a website which was a bit different to what other agencies had, so we went down a very creative route and were a little quirky with what we had on the site. The aim was to get noticed not only for being different but for using our

website to showcase our creativity and capability. We were included in the 365 best websites in the world list on Awwwards.com for this site.

"We are now moving away from having a creative site to something a little more corporate to help people understand that we are not just creative but also very technical and strategic in what we do and the services that we offer. Since we started the company three years ago we haven't updated the website in terms of our portfolio, so now we feel it is important to showcase our wide variety of work. This will include losing the Shout 'monsters' and focus on showcasing who we are, what we've done and, most importantly, what we *can* do for our clients."

Agencies are nothing without their customers. Boon reveals how the company avoided traditional business development and grew organically.

"The way we have worked [since we set up shop] is not traditional business development. We have grown

Designers Andy Hiles and Ian Mullen share a joke for the camera

Andy offers Head of Creative Ian Mullen a few valuable tips for playing Angry Birds

The star of this tailor made site for luxury travel company Exsus always had to be the imagery

very quickly, organically. Originally the agency won small projects through people we knew and doing well on those led to more and more referrals and the growth of the agency over the past three years has been purely on the back of these.

"Going forward, however, it's going to be much more structured, targeted and thought through. Referrals will still be important and we hope to continue to bring in work that way but now we are able to supplement these with a proper business development approach. We have recently brought in a business development manager who will help to strategically target specific businesses off the back of the strong portfolio we have built under the Shout Digital name. Every agency says they are great at what they do but now we have a portfolio to prove it."

Projects can come in all shapes and sizes. Boon explains how there is no commission that Shout wouldn't consider taking on.

"Digital is so important across any spectrum of business that I wouldn't turn anyone away. There is no piece of work that we wouldn't take on, but it is whether or not our services would price certain projects out of the water. We work with SMEs as well as larger, more well-known brands such as *OK!* magazine, so we won't preclude going for blue-chip names as clients, as we want to work across a whole spectrum and we firmly believe we can do that."

With a project agreed upon, it's down to work. Boon reveals how the workload is divvied up and how they continue testing even after a site has gone live.

"In terms of what takes the longest, it really is an even split as all facets of the projects – from the creative to the technical – are equally important. Projects can run from a number of weeks through to a year depending on what the client requires. In terms of the way things are divided up, they are split between discovery, user experience, understanding

industry insight

Gary Boon,
managing director,
Shout Digital

" We don't overly use HTML5 because it is early days for it; support is not universal and many users might not have the latest browsers to be able to use this technology "

Started in 2009, Shout has steadily grown into a team of twenty employees

Player 1 is the winner!

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+44 (0) 20 7337 9010   +1 347 889 5935   Make an enquiry
destinations   stop: relax   go discover   offers   what the press say   Enter destination or hotel name

Shout's founder Gary Boon briefs the troops on the latest project strategy

66 SEO is important, but if you have a product or service which you want to sell then you need to look at other channels 99

the clients' client and business analysis, visualisation of the website, imagery and, in conjunction with that, the technical designs to get the best out of the strategy to achieve its goals.

"We have a great mix of highly skilled individuals who specialise in different areas such as online marketing, user experience design, account management and so on, so as a team we are all assigned to projects depending on the specific skills that are required. Time wise, even though a project might be complete, it doesn't end there. We continue to test the site over the following months to ensure that its functions meet the needs of the client and fix anything that we need to on an ongoing basis."

Creative talent besides, a project is powered by the software an agency chooses to adopt. Boon reveals the different digital toolsets that they work with day to day to take a project from start to finish.

"From the creative side of things we are Adobe-centric in that we will use applications like Fireworks to create project assets for imagery and then we will use different types of development environments for individual projects. For example, we would use Xcode for developing iPhone applications, while we would use Microsoft Visual Studio to develop web applications. Although generally we are Adobe focused from a creative point of view, it really does depend on the digital channel we are working on and if we are targeting the web or mobile platforms such as Android, BlackBerry, iPhone, etc. So in that instance, we would be bespoke as we like to consider who our clients are targeting and work to that specification using the appropriate tools to do it."

Once a project is complete it's time to hand over to the client. Boon gives the lowdown on the process and the level of aftercare the agency provides.

"We try to be collaborative all the way through a project so that the client gets early access to different parts of the website as we are working on it. This means they can test it while it is still in progress and come back to us with any (amendments) they might have. We work very closely with the client through a user testing phase until the 'go live' date and then afterwards for a number of months to fix any issues. Most clients usually go on to a retainer to ensure ongoing support and so we can continuously update the software. We are completely customer focused and the level of commitment and transparency we give to our clients, I think, is unmatched by any other agency. We get the right people on the project and always ensure we are very much involved in the two-way conversation at all stages."

It may have had some setbacks recently, but Flash is still a platform that Shout Digital utilises. Boon tells us why and what the app still has to offer.

"If you take our original website, we had lots of animations that were easier to deliver in Flash. You can do a level of that with HTML5, but the reason why we don't overly use HTML5 is because it is early days for it; support is not universal and many users might not have the latest browsers to be able to use this

KEY PROJECT

St Ermin's Hotel

The pressure was on to create a website that was just as classy as the luxury establishment

Shout Digital created a slick new website for four-star hotel St Ermin's in Westminster to accompany the completion of the grade-II listed Victorian hotel's recent £30-million refurbishment.

One of London's oldest and most deluxe hotels, the new visual design and restructure of the site has complemented the overall marketing strategy by vastly increasing its conversion levels – doubling its online revenue since going live.

Seeing off stiff competition from six leading international hotel web-design specialists, Shout Digital was the agency chosen to redesign the whole frontend and also build a new content management system that was in line with St Ermin's new look.

Discussing this important project, Gary Boon reveals: "Our ultimate objective was to help attract visitors to the site to then book the hotel, without looking like it was overly focused on sales. One way we did this was by making it much easier to navigate towards the reservation page.

"Because we were able to build the website incorporating user experience processes in all of our designs, we could maximise the success of the online marketing, improve SEO and therefore increase conversions." You can check out the deluxe final result for yourself at www.sterminshotel.co.uk.

technology. Flash still allows a level of creativity that isn't there with HTML5 and CSS3. However, mobile has certainly started to marginalise Flash as a greater level of content is consumed on portable devices. In essence, we're very customer focused for our clients and try to target the widest audience possible for them – so we will use whichever platform is best for the project at hand."

Of course the popular alternatives to Flash are HTML5, CSS3 and jQuery; are these something that Shout will be adopting more frequently?

"Both on the desktop and mobile web is where you will increasingly see a mixed use of HTML5, CSS3, jQuery, etc, and Flash will begin to decline in all areas. Smartphones already support the latest technologies rather than Flash through the mobile versions of the latest browsers, so we will build mobile sites leveraging those technologies. Again, it all comes back to understanding the audience and which channels/media their customers are using to consume the content."

Responsive design is a technique that looks to resolve the desktop/mobile conundrum. Boon offers an insight into how Shout Digital deals with the issue. "Responsive web design is a complex area in terms of delivering a solution that ultimately needs to work on different devices and associated resolutions. From a digital marketing perspective companies need to be delivering their content across this broad spectrum. Unfortunately responsive web design means there isn't a one-size-fits-all (approach any more), so we work with our clients to deliver either a full responsive design or a best-fit for their needs and budget."

Getting a live site seen is crucial to its success. Shout Digital's MD reveals the things that need to be considered for maximum engagement.

"There is definitely more to it than just search engine optimisation. It's more about looking at all marketing activities that you can undertake. The biggest channel for audience engagement is still TV adverts. SEO is important, but if you have a product or service which you want to sell then you need to look at other channels by complementing your online marketing which will help get the brand name out there. Companies need to look at where they want to position their business/product and constantly seek new channels or other forms of advertising that will help engage with their target audience."

Shout

WEB	www.shoutdigital.com
FOUNDER	Gary Boon
YEAR FOUNDED	2009
CURRENT EMPLOYEES	20
LOCATIONS	Newcastle and London

SERVICES

> User experience design
> Online marketing
> Web design
> Intelligent software design
> Mobile apps

GOOGLE ANALYTICS

Keeping track of your content and understanding how to improve performance is critical to today's internet. This month we focus on one of the most important allies for webmasters worldwide and how you can exploit its diverse toolset

How do you measure a website? A designer might say that it's all about pixels, negative space, accessibility, colour – whereas a casual browser might feel compelled by the amount of video or level of Facebook integration. But if we're not talking about the physical size or perceived entertainment value, then the more obvious characterisation is surely how the site is used.

Way back when the internet opened its metaphorical doors and invited us to add primitive homepages to its blossoming network, there was little thought to how it would perform. You hoped people would firstly find it,

scan the limited content and feel vaguely amused enough to come back and maybe pass on a link. It was only when the first embeddable traffic counters emerged that the volume of visitors, or 'hits', piqued our interest, as well as the potential value this data may have.

Fast-forward to the present day and the whole concept of web metrics has become far more

sophisticated than a crudely animated speedometer. This is really down to two things, with the first being the monetisation of content and how site behaviour can be leveraged for advertising purposes. If we don't know why our website does well, how it does it, when and where, then we actually bypass a huge driver in the commercial appeal of online business.

"FAST-FORWARD TO THE PRESENT DAY AND THE CONCEPT OF WEB METRICS HAS BECOME FAR MORE SOPHISTICATED"

The Google Analytics site gives you a quick overview of what you need to do to track visitors and analyse how they use your site. All you need to do is add a little code!

Combine this with the rise of Google, a company that understood the first point so well, and you then have an infrastructure, or ecosystem, where web metrics can be harvested at no cost. Google Analytics (GA) delivers a free toolset that any URL can utilise to track key statistics, but crucially have them fed back visually across a series of reports. In this feature we'll present a thorough overview of GA's capabilities, from setting it up, explaining the tools on offer and the results they produce, but also what it can imply for ramping up the effectiveness of your site(s). Once you get the hang of measuring web success this way, you'll find it a pretty addictive method for driving traffic in and, equally vital, keeping it there.

STARTING WITH GOOGLE ANALYTICS

There's not much you need to get started with Google Analytics, apart from a website and an HTML editor. It's a free service (unless you're running a very large and very busy site), and all you need to sign up is a Google Account. While a Google Account is essential it doesn't need to be your primary account, so you can keep things separate from your personal Gmail address.

Signing up is relatively simple. Start by logging on to Google Analytics and giving your account a name. Accounts can be connected to multiple sites on multiple

domains, so while most organisations will want a separate account for each site, you can just use one account to track all the sites and domains used by a single service. You'll need to configure an initial URL – either http or https. There's also support for applications that aren't websites, when you want to use Google Analytics with an app or a service on iOS or Android devices. Google will use this information to configure a tracking ID that you'll add to your page content.

Google gives you the option of sharing your analytics data with other Google products you use, so you are able to fine-tune advertising with AdSense and AdWords. There's also the possibility of sharing data with the rest of Google, as part of an anonymous benchmarking project. While benchmarking is useful, and lets you compare your site with others in the same industry or market, you may not want to share data at this stage. Choose where you're based to accept the appropriate terms of service – and read them carefully. You'll see that the service is free for up to 10 million page views a month, though Google does reserve the right to add supplementary fees for additional services.

You're now ready to hit the Create Account button. Google Analytics drops you straight in to the settings page for your site, where you'll see the tracking ID it uses. While Google provides JavaScript code for your pages, some CMSes and blogs have Google Analytics modules

The tracking snippet required when attaching Google Analytics to your website really centres around ten key lines of code. Previously this was inserted into the <body> of the page, however it must now be placed just before the closing </head> tag. This new method facilitates asynchronous tracking of a page and therefore leverages asynchronous syntax via the _gaq object. This is essentially a command queue that accepts API calls for when Google Analytics (specifically ga.js) is ready to perform them. The _gaq.push() method, which often appears in the first part of the <script> snippet, is therefore used to invoke various methods. These are not essential, but are most useful when telling GA to handle certain search keywords or other search engines when compiling reports. Below we break down the basic listing and some optional statements, but first we underline a few key tips for adding it to your pages:

- The tracker snippet should go just before the closing </head> tag
- Other scripts should be placed before the tracker snippet within the <head> for optimum performance
- Google Analytics only tracks pages that contain the tracker snippet. Copy and paste into each <head> section or use includes
- Place the tracker snippet within header.php for WordPress-based websites
- You must add your assigned Google Analytics web property ID, obtained during the initial registration phase.

```
001 */ BASIC TRACKER LISTING WITH COMMENTS
002
003 <script type="text/javascript">
004 var _gaq = _gaq || [];
005 //Below, where X requires your Google
Analytics web property ID
006 _gaq.push(['_setAccount', 'UA-
XXXXXXX-X']);
007
008 //Optional statements (see below)
would  go here
009
010 //Main logic for GATC (Google Analytic
Tracker Code)
011 _gaq.push(['_trackPageview']);
012
013 (function() {
014 var ga = document.
createElement('script'); ga.type = 'text/
javascript'; ga.async = true;
015    ga.src = ('https:' == document.
    location.protocol ? 'https://ssl' :
'http:// www') + '.google-analytics.com/
ga.js';  var s = document.
    getElementsByTagName('script')[0];
    s.parentNode.insertBefore(ga, s);
016 })();
017 </script>
```

CONTINUED

OPTIONAL STATEMENTS

Alongside the basic snippet, there's a series of asynchronous methods used to pass certain parameters that dictate how GA interprets certain data. These are largely concerned with how associated search keywords, engines and sister sites are fed into the reports.

Often you'll want to include discernible search attempts to access your pages as direct traffic as opposed to generic keywords, while access via an associated sister website (perhaps within the same organisation) is again classified as direct rather than referred.

ADD METHODS

```
001 //Example asynchronous method for _
addIgnoredOrganic() for defining terms as
direct traffic but excluded from Keywords
reports
002 _gaq.push(['_addIgnoredOrganic', 'web
designer magazine']);
003 _gaq.push(['_addIgnoredOrganic', 'web
designer']);
004 _gaq.push(['_addIgnoredOrganic',
'webdesignermag.co.uk']);
005
006 //Used to exclude a source as a
referring site, treated instead as direct
traffic
007 _gaq.push(['_addIgnoredRef', 'www.
imagine-publishing.co.uk']);
008 //Adds search engine to be included
as   new organic source where
newOrganicSource is the engine,
newOrganicKeyword the Keyword
name, opt_prepend a boolean value for
adding engine to the engine to the
beginning of the organic list if true, or
the end if false  (default)
009 _gaq.push(['_addOrganic',
'newOrganicEngine', 'newOrganicKeyword',
'opt_prepend']);
```

CLEAR METHODS

```
001 //Clears strings previously set for
exclusion from Keyword reports
002 _gaq.push(['_clearIgnoredOrganic']);
003 //Clears items previously set for
exclusion from Referring Sites report
004 _gaq.push(['_clearIgnoredRef']);
005 //Clears all search engines as
organic  sources
006 _gaq.push(['_clearOrganic']);
```

"MOBILE SITES ARE TRACKED FROM THE SERVER VIA A DYNAMIC IMAGE RATHER THAN THE BROWSER"

that configure your pages for you. All you need to do in that case is copy the code and then drop it into the appropriate control panel on your site or host. If you're adding code to your site directly there are three options: Standard, Advanced and Custom. The Standard option is the one you're most likely to use, as it gives you a simple section of JavaScript code that you can copy into the head sections of the pages (or into your HTML template). You'll need to insert the code into every page you're tracking, so taking advantage of the templating tools in Dreamweaver or another HTML design package can simplify the process considerably.

You'll need to define just what you're tracking before you can add the code to your site. Are you looking at a single domain, or one domain with multiple subdomains, or a site that maps multiple top-level domains? You'll also need to choose whether you're using the code alongside any AdWords campaigns. Once you've picked the options you want, cut and copy the Google Analytics JavaScript:

```
001 <script type="text/javascript">
002
003    var _gaq = _gaq || [];
004    _gaq.push(['_setAccount', 'Your
```

```
Tracking ID goes here']);
005    _gaq.push(['_trackPageview']);
006
007    (function() {
008      var ga = document.
createElement('script'); ga.type = 'text/
javascript'; ga.async = true;
009      ga.src = ('https:' == document.
location.protocol ? 'https://ssl' : 'http://
www') + '.google-analytics.com/ga.js';
010      var s = document.
getElementsByTagName('script')[0];
s.parentNode.insertBefore(ga, s);
011    })();
012
013 </script>
```

The code goes at the end of the <head> block of each page, just before the closing </head> tag.

ADVANCED CONFIGURATION

The Advanced view adds tools for measuring mobile sites, with support for various server-side programming languages (including PHP, Perl, JSP and ASPNET). Mobile sites are tracked from the server using a dynamic image rather than the browser as some mobile browsers don't support JavaScript. Most modern mobile browsers should support the client-side code used by desktop browsers, but Google doesn't recommend using both versions of the tracking code on the same page – so you may wish to use browser-sniffing techniques to dynamically deploy the appropriate tracking code for your users' browsers. Getting analytics right for mobile can be complex, and it's well worth spending time to understand which mobile browsers are visiting your site before implementing any analytics code in your pages. Use your server logs to extract a list of the user agent strings from all the browsers visiting your site.

Google Analytics is a free, cloud-hosted set of metrics tools for websites and mobile apps, designed to help you understand user behaviour and actions
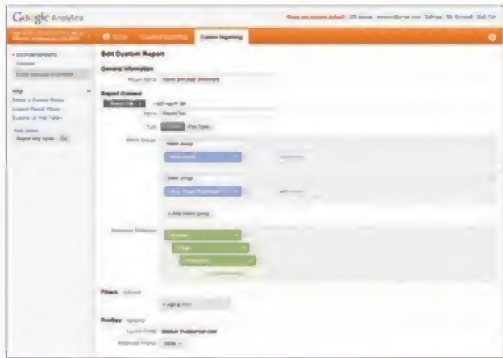
Use the Custom Reporting screen to generate your own reports, either visually or as flat tables. Just add metrics and dimensions and, if you want to compare to another site, profiles

Once you have logged in with a Google ID, start by creating a new account for the website which you wish to analyse

You can also use the various tracking options to manage different types of advertising campaigns, not just Google's own tools. There's an option to add the appropriate tags for the various terms used by different advertising sites, so Google Analytics can translate them to give you consistent reports. If you've been using Urchin (the software Google Analytics is based on) you can also utilise this feature to migrate from local analytics to Google's cloud-hosted service.

If you're working with dynamic content, use the Advanced view to generate the appropriate code to drop into your page templates. Tracking dynamic sites is an important feature of Google Analytics, as it lets you see just how users move through a site, helping you optimise eCommerce paths. PHP-generated dynamic content needs a slightly different approach; instead of using JavaScript in your page templates, you'll need to save the tracking code as a separate PHP page, which you can then use with a PHP include statement to drop into your pages – though here it goes at the start of the <body> tag rather than the end of the <head>.

If you choose the Custom option then you can use the sample code in the editing window to create your own tracking script. If you need to start from scratch at any time just click the Clear changes text at the bottom of the window. All three options also let you cut and paste a pre-formatted email that can be sent to any third parties you may have working on your site.

A single Google account can manage many different site accounts, giving you one place to explore reports from all your different sites. You can also assign several users to an account, so while one might administer all

your Google Analytics sites, reports can be accessed by users with specific responsibilities. Agencies will find this approach particularly useful, setting up a master account for the company and then giving users access to the reports they need for the clients they work with, without seeing the reports used for other sites.

THE METRIC SYSTEM

It's no good having analytics tools attached to a site if you don't know what you're looking for! You can measure everything, and anything, but without understanding what each metric is, and what it means for your site, it might just as well be random noise.

Once you've set up a site for tracking, you can go to the Home tab for the account. You'll see a basic dashboard, with the initial metrics for your site – though there won't be much on a first visit, as Google Analytics only tracks data from the time you've added the tracking code to a page/site. The basic dashboard gives you a quick overview of the last month's traffic, showing daily visits, the average time spent on your site by a visitor, the

key sources of traffic, and where visitors are coming from (as well as how long each country spends on your site). You also get to see what proportion of visits come from mobile devices.

Each widget on the dashboard graphs a different metric and you can click in to get a fuller report. It's a good idea to build your own custom dashboard, pulling in the metrics you want to use. We'd recommend starting with the Google Analytics Standard Reporting view. Click through to see the key audience metrics for your site: visits, unique visitors, pageviews, pages/visit, average time on site, bounce rate and new visits. Sparklines give you an immediate overview of the trend for each of these metrics. Google defines them as:

- **VISITS:** The total number of visits to your page. If a user is inactive for half an hour or more, any future activity is treated as a new session (visit)
- **PAGEVIEWS:** How many times the pages on your site have been viewed
- **PAGES/VISIT:** This shows how many pages users view when they come to your website
- **BOUNCE RATE:** This shows the percentage of users that left after viewing only one page on your site
- **AVERAGE TIME ON SITE:** This indicates how long each user spent on your site
- **NEW VISITS:** This shows the percentage of your users that have not visited the site before.

You can change the date range for the various graphs and also opt to compare different date ranges – helping you see the effects of a new site design or your latest

"A SINGLE GOOGLE ACCOUNT CAN MANAGE MANY SITE ACCOUNTS, GIVING YOU ONE PLACE TO EXPLORE [ALL YOUR] REPORTS"

"SOMETIMES THE MOST IMPORTANT DATA THAT YOU GET FROM TOOLS LIKE GOOGLE ANALYTICS ISN'T WHAT YOU'RE LOOKING FOR"

advertising campaign. Indeed, that's one of the most important features of Google Analytics – the ability to compare sections of data.

Not all sites are HTML, of course, and Google has tools for tracking more than just standard page content. You can use scripts to track events or virtual pageviews for downloads (so you can track content in PDF form), while other tools also handle outbound links from your site (so you can track the users you're handing over to partners, for example, as part of a revenue sharing deal). You're also able to use scripts and libraries to track inside Flash movies or eCommerce shopping carts.

DASHBOARDS

By far the easiest way to customise Google Analytics is using dashboards. These let you drop widgets onto one of 20 dashboards per profile, with each widget showing a graph or a table for a particular set of dimensions and metrics. Chart options include pie charts and timelines, while there's also the option of just showing a particular metric. You can add filters to widgets, as well as treating custom reports as widget contents.

Each dashboard can cover a different time frame, set using the time control in the top-right of the screen. You can set a custom view or a relative range; relative ranges simplify using dashboards, as they give you all the relevant data for the last week or month. You can also choose to compare dashboard contents to the same data from a different time period, using the Compare to past feature. Specific dashboards can be assigned to specific users too – but at the moment need to be created in that account, as you're currently unable to share dashboards with other users.

THE STANDARD REPORT

At the bottom of the Standard report are a set of tables that give you a quick overview of key demographic and system metrics. You can use the demographic tools to see the languages used by your users, helping define

your internationalisation strategy. Other useful data includes their country of origin and even the cities they come from. Extra features let you see the service providers used, which can give you an idea of the effect of proxies and the like on your site operations.

Choosing the System option lets you see the browsers that visitors are using, along with operating systems and service providers. You can click on any entry to drill down further, seeing how your site usage metrics break down across different browsers. Opting for a secondary dimension, you can extract details of the specific version used, the underlying operating system – even the number of screen colours and the resolution (plus if there's support for Java and Flash). Mobile users are similarly broken down by operating system and screen resolution.

Sometimes the most important data that you get from tools like Google Analytics isn't what you're looking for. That's where the service's automated Intelligence Events come in. Google Analytics triggers an alert when there's any significant changes in traffic patterns on your site – whether it's a sudden spike in the number of users or if it's a change in the bounce rate. You can use this information to correlate sudden shifts with changes in your site or advertising campaigns – or even with the release of a new browser or mobile device.

Alerts don't necessarily have to be automatically generated either; instead, you can create your own custom reports. All you need to do is set up an alert for a specific metric – for example, if you get over a set number of pageviews in a certain amount of time, or if pageviews spike by a specific percentage, etc. Then

You can use the Standard Reporting view to show where your users come from – right down to their home city. Location reporting can help tie site performance to street and transit advertising campaigns

It's important to analyse the language settings your users have, as it can help internationalise your site. Are you getting a lot of users with Brazilian Portuguese set? If so, you may want to provide a new version of the site for them

choose how often you want any alerts to be generated - whether that's daily, weekly or monthly. Alerts can be sent by email, or if you're in the US, by text message.

CUSTOM REPORTS

While the default reports and dashboards are packed with useful information, you can also create your own reports. Like working with any desktop business analytics tool you'll need to start by defining the dimensions – things like visitor type, the referring site or a specific page URL. Once you've chosen your report dimensions you can then select the appropriate metrics for each dimension you've used. Google provides a useful tool that lists the dimensions and metrics used by Google Analytics, along with the valid combinations - check it out here: **http://tinyurl.com/coreapi**. A custom report can have up to five dimensions and up to 25 metrics. You can add filters so that users can explore data, as well as bringing in metrics for other sites you're analysing. Reports can be added to dashboards or exported as a CSV file for further analysis.

More complex reporting and data comes when you start adding goals to Google Analytics. Goals are what Google Analytics uses to determine whether a website is meeting your targets. Once a goal is achieved by a user it's counted as a conversion. There are currently four types of goal that you can set:

- **URL DESTINATION:** This is a specific page that a user has viewed; for instance, this might be the checkout page for an eCommerce shopping cart

- **TIME ON SITE:** This is the total amount of time a user spends on your website, or on a specific section of your site. You could use this to see how long they spend browsing your catalogue, for example
- **PAGES/VISIT:** This is the number of pages you expect a user to look at on your website, or the amount you'd like them to be reading. It's a good metric to use for a content-heavy site
- **EVENT:** If you've set up event tracking, this is triggered if a user completes the event - for example, downloading a music track or a PDF.

Goals can be grouped into sets, and these can be used to manage tracking a host of different targets for your site. Each Google Analytics profile can have up to four different sets of goals, with a maximum of five goals per set. Goals have a value, set by the number of conversions and the numeric value of the metric associated with the goal. If you're using a URL destination goal you can also set up a Goal Funnel - the series of pages you intend a user to take to reach the destination. You can use this to see where users drop out of the process, enabling you to pinpoint which pages need investigating further to improve conversions - and increase your site revenue.

TIME TO GET REAL-TIME

The latest update to Google Analytics is GA Real-Time, a tool that shows current activity on your site. At this moment, the feature is in beta but is ready for use. It's best thought of as a tool for dynamic sites, so if you're running a news blog or similar, you can use it to quickly

"GOALS ARE WHAT GOOGLE ANALYTICS USES TO DETERMINE WHETHER A WEBSITE IS MEETING YOUR TARGETS"

KEEPING IT REAL-TIME

The Google Analytics Real-Time view lets you see just who is on your site, where they're from and how they got there – as well as giving you a look at the rate of page views over the last few minutes and seconds
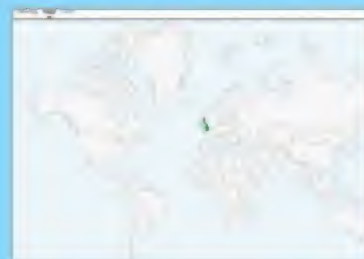
Once you're using Real-Time, you can drill down for additional data, like plotting user locations on a large map. If you're driving content socially you can use this to work out where and when to target your next update
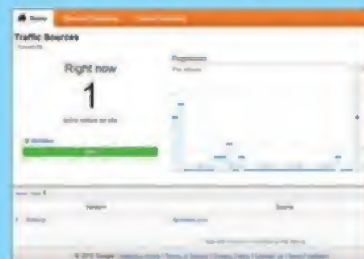
You can use the Real-Time view to show the sources of clicks on your site. Are users coming from search, from links or from social media services? You can also find out where you get the most traction, eg Facebook or Twitter?

Real-Time will also show the pages your users are seeing. If you're running a campaign it'll reveal if visitors are on target pages or if they're elsewhere on your site

ANALYTICS GLOSSARY

BRINGING INSTANT MEANING TO THE JARGON USED IN WEB METRICS

BOUNCE RATE

The percentage of visitors who enter a specific site, then leave or 'bounce' without viewing any other pages within the same website.

EXIT RATE

Describes the percentage of visitors who actively click away to a different site from a specific page, having previously visited any other pages on the first site.

WEB TRAFFIC

Typically refers to the amount of data sent and received between a visitor and a target website.

HITS

More specifically describes the request for a file from a web server. Hits are often used to establish a website's popularity.

REAL-TIME

As it happens, at this exact moment, offering feedback on what is currently happening live rather than what's happened in the past.

WEB METRICS

The particular study and analysis of online data for the purpose of optimising performance.

VISIT/SESSION

A series of page requests from one uniquely identifiable source, often logged over a pre-defined period of time.

UNIQUES

Relates to those visitors to a site defined as being unique, most commonly on the basis of stored cookies.

SINGLETONS

Number of visits where only a single page of a site is viewed before a bounce.

PAGEVIEW/IMPRESSION

A request to load a single HTML document from the web server, or a dynamically loaded element within a page.

ENGAGEMENT

Denotes activity and actual interaction with a page and the time a visitor may spend 'engaging' with the content.
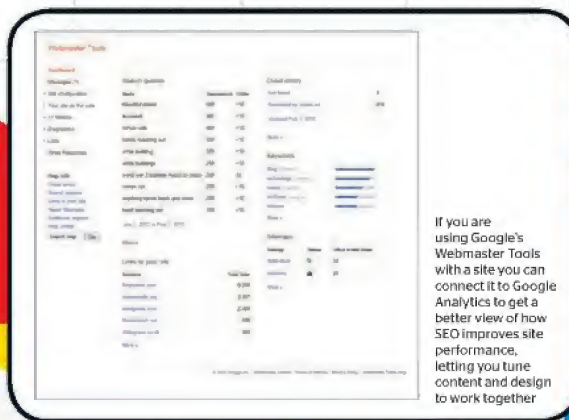
FREQUENCY

The measure of how often visitors log on to a website roughly calculated by dividing the number of visits by the number of uniques.

REPEAT VISITOR

A visitor known to have made at least one previous visit to a specific site or page.

REFERRAL

Where a visit is the result of a recommended or referred link from a third-party source.

If you are using Google's Webmaster Tools with a site you can connect it to Google Analytics to get a better view of how SEO improves site performance, letting you tune content and design to work together
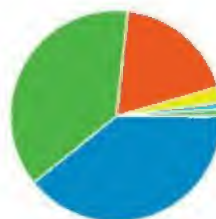
Home   Standard Reporting   Custom Reporting

+ ADD WIDGET

My Dashboard

THE GOOGLE ANALYTICS DASHBOARD LETS YOU QUICKLY SEE JUST WHAT YOUR USERS ARE DOING, WITH A SET OF CUSTOMISABLE WIDGETS AND REPORTS THAT GIVE AN AT-A-GLANCE OVERVIEW OF SITE PERFORMANCE

Traffic Types

- **39.17% direct** 16,858 Visits
- **37.55% organic** 16,165 Visits
- **18.79% referral** 8,091 Visits
- **2.37% email** 1,024 Visits
- **1.02% twitter** 441 Visits
- **1.10% Other** 459 Visits

This section indicates where site traffic is coming from. Direct is traffic directly from the URL, Organic is traffic from searches and twitter is referrals from tweets

A custom widget that instantly previews the difference between data (visits, page views) for mobile and non-mobile traffic

Mobile Visits

Mobile	Visits	Pageviews
No	40,018	107,736
Yes	3,020	5,752

track the viral nature of a story, watching the effect of it passing through social networks, seeing where it gets the most traction and watching where it gets re-linked.

Google Analytics Real-Time gives you a basic report view, with a single dashboard that shows the current number of active visitors on a site, indicating which are new visitors as well as those that are returning. You get a look at the referrers they've used to come to your site too, and you can see how services like Twitter and Facebook drive engagement. Alternatively, if you're using services like AdWords to bring visitors to your website, you can uncover the keywords that users are clicking on, helping you to refine campaigns. There's a lot you can do with both these pieces of information. You can use the first to determine just when a Twitter account should post, or a Facebook page update, while

Intelligence Events Overview — Sep 1, 2010 - Feb 4, 2012
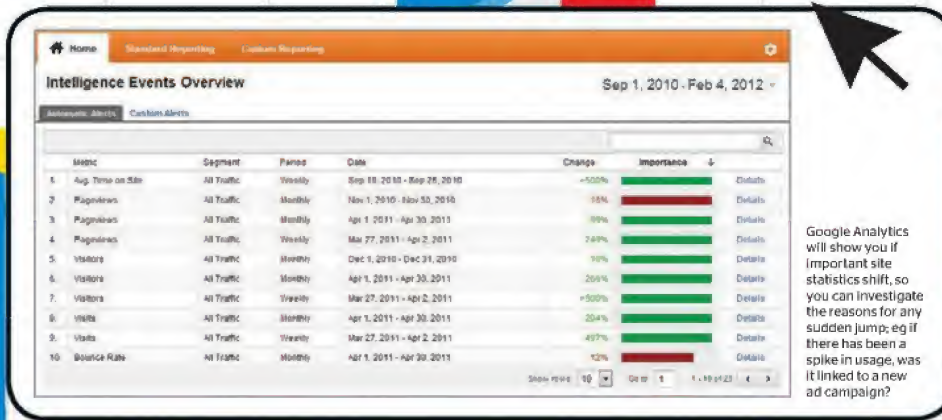
Google Analytics will show you if important site statistics shift, so you can investigate the reasons for any sudden jump; eg if there has been a spike in usage, was it linked to a new ad campaign?

Daily Visits

30 Dec 2011 - 29 Jan 2012

This chart plots a visual representation of daily visits across a selected time period

This determines how many visitors are currently on-site. It also reveal their geographical location and status ie, new or returning

Right now 5 active visitors on site

Time on Site by Country

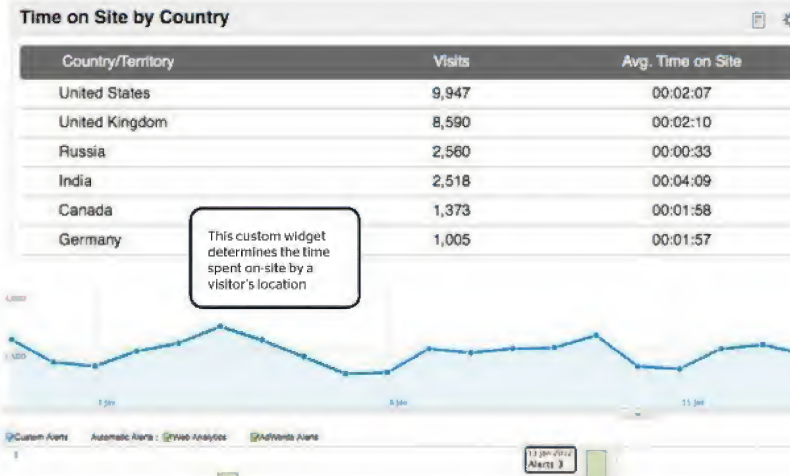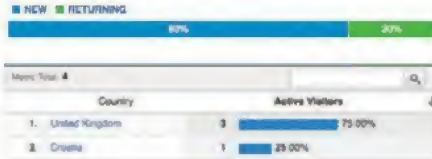| Country/Territory	Visits	Avg. Time on Site
United States	9,947	00:02:07
United Kingdom	8,590	00:02:10
Russia	2,560	00:00:33
India	2,518	00:04:09
Canada	1,373	00:01:58
Germany	1,005	00:01:57

This custom widget determines the time spent on-site by a visitor's location

> ## "GOOGLE ANALYTICS REAL-TIME [WORKS BEST] FROM INSIDE GOOGLE CHROME"

The default visual that displays the number of visits over the last 30 days with nodes which present daily traffic totals on rollover

the second can help to reduce your advertising costs by enabling you to target your spend appropriately.

Other parts of the Real-Time reports show pageviews per minute and per second, along with a dynamic map that displays precisely where your viewers are located around the globe. The map may, at first glance, appear to be eye-candy, but it's actually a super-useful pointer to understanding which parts of the world are likely to engage with content at various times of the day. For example, a breaking item may need to be reposted on social networks to catch both European and American peak interactions. You can drill down into this data more deeply, seeing the countries you get the most interaction from. Two other views show traffic sources and the content that was viewed, letting you focus on the metrics that matter to you from hour to hour.

There's one thing to note with Google Analytics Real-Time: while it works in all modern browsers, you will get the best look and feel from inside Google's own Chrome.

USING YOUR DATA

Using the data you get back from Google Analytics can be harder than getting the service running or building

If you want to drill down on a specific aspect of your site, create a custom report. Here we've made one that shows new visits and breaks them down by the browser used. Custom reports can also be added to dashboards

reports. Raw data is all very well, but how can you sort the wheat from the chaff and ultimately transform it into ways of making your site more efficient?

The real key to using a tool like Google Analytics is asking the right questions. If you're concentrating on the effects of an advertising campaign you should take advantage of its comparison tools to ask (and answer) questions about the reach of a campaign and its effect on your traffic. Alternatively, a designer could use reports to understand just how optimising the site for specific browsers affects its usage, or to help tweak a mobile version of a site to attract more than just iPhone users.

Understanding which browsers your visitors are using can also help modify sites to take advantage of the latest HTML5 technologies. If you're finding the majority of your users are operating HTML5-capable browsers, you can start to migrate site support away from older, less capable browsers and take advantage of the more modern approach to site design, while still monitoring the effects of changes on older browsers. You can also keep close tabs on how changes affect how long users stay on the site, plus how they interact with eCommerce and other key features.

Getting to grips with your mobile users is increasingly becoming more important and the host of tools in Google Analytics will help you optimise your site for mobile devices. Knowing which devices they use is crucial, and you can get a feel for that from the breakdown between the different mobile operating systems. However, while iPad and iPhone get different entries, all Android devices are batched together, whether they're tablet or phone. As a result, you'll need to drill down into screen sizes to determine the percentage of tablet users visiting your site in order to come up with the best possible layout.

It's important to remember that Google Analytics isn't a performance-measurement tool. You won't get details of how pages load on users' browsers or how your site handles heavy load. For that you'll need a separate user-experience testing tool and some additional business analytics software (which can be something as widely available as Excel) to combine the results from different tools and give you a greater insight into your site's

operations. Google Analytics lets you export your data in a number of different ways, ready for you to use as part of your overall site-measurement process.

One useful option is to link GA to Google's Webmaster Tools. This lets you see SEO and search data as part of your Analytics, helping you tune site content to both appear in searches, and attract and retain visitors. Getting the content that works well for both can be difficult, so any tools that help you find that balance can prove invaluable. The result is a site that looks and feels natural, avoiding the stilted nature of pure SEO-driven content, while still appearing high in search results.

LETTING YOUR USERS KNOW

Google Analytics is a useful and important option for any site that needs to track and manage usage. However anyone using the service needs to be aware of the effects of an European Union directive on cookies, which the UK Information Commissioners Office will enforce. As Google Analytics sets a first-party cookie, you'll only need to inform users and get consent once. However, if you've opted into the benchmarking service, you will also need additional consent for this, as tracking information is shared with third parties.

TRENDS WHAT'S HOTTEST RIGHT NOW? GA'S SISTER SERVICE REPORTS THE TOPICS OR KEYWORDS THAT ARE CURRENTLY TRENDING

Apart from your own site, you'll often want information on how other information is being consumed globally, just to keep your finger on the pulse. Google Trends allows you to enter a string of keywords to compare how popular they are today as well as comparing them to their popularity in previous years.

Each term entered is plotted on the same chart, which proves useful when deciding between keywords you may be planning on using within a site or page. In addition, you'll get feedback on Google's most trending search terms and where they are proving most popular across major regions and cities.

The opening Google Trends page (www.google.com/trends) looks just like the regular engine and allows you to enter multiple search keywords at once

Once you've entered your search terms, Trends gives you feedback on how popular they are with a chart and also links to those significant site references

Links to the hottest daily search terms in the States offer News articles, Blog posts and Web results, along with an indication of peak times

I ♥ Blog Beautiful

Responsive design blogs

From desktop to tablet to smartphone, the online experience is no longer tied to a

The site uses media queries to jump from the desktop style directly to the small-screen styling with just the switch of a stylesheet.

Stephen Caver
http://stephencaver.com
Development platform HTML, CSS, jQuery

This is more of a journal than a blog, though in many cases there is little difference. It uses a limited selection of components to create the basis of the page and adds in some icons and backgrounds to round off an effective and eyecatching site. On mobile devices users see a simple rearrangement of page elements to create an even better-looking version than the desktop.
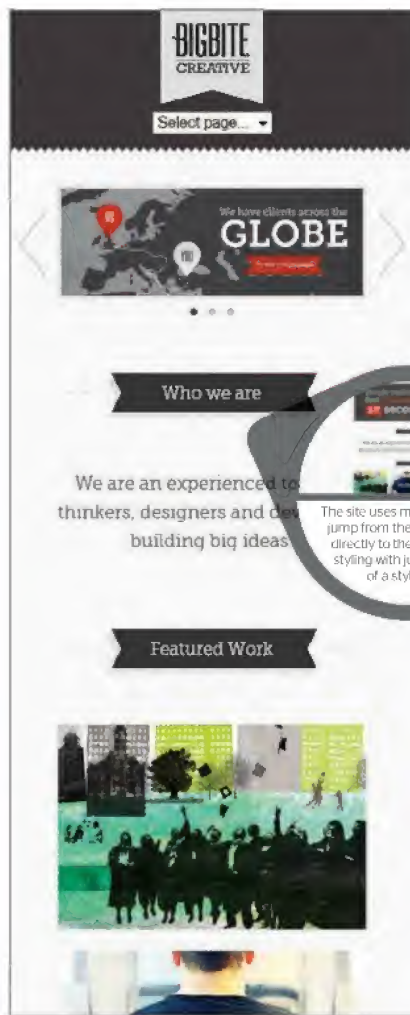
Big Bite Creative
http://bigbitecreative.com
Development platform WordPress

The clean design is perfectly complemented by a selection of retro ribbons, subtle textures, a subdued colour palette and bold fonts. The layout is a single centralised column headed up by an ever-popular image slider. The whole context of the site lends itself to the small screen with all the content shifting to the middle - ideal for viewing on smartphones.

SimpleBits
http://simplebits.com
Development platform HTML, CSS, jQuery

SimpleBits is exactly that - a simple blog layout with titles, images and text. The site uses a single column with a very subtle texture and shadow for depth. To emphasise the blog a complementary repeating background completes the canvas. As the screen size shrinks the text simply wraps and the navigation takes up a central position demonstrating a more subtle use of media queries.

Get your site seen, or suggest a theme

Tweet a 140 with your blog's address directly to @webdesignermag
Email your suggestions to webdesigner@imagine-publishing.co.uk

single size. Here we pick six prime examples of the art in their responsive states...

The page degrades in two steps: first, the service slider becomes a static list and, second, the main image slider reverts to the company logo.

The 'workspace' image uses the latest CSS3 properties – transform, transition, box-shadow – and web fonts to create the animation and shadows.

The Boston Globe
www.bostonglobe.com
Development platform HTML, CSS, JavaScript

The Boston Globe is a typical newspaper/magazine web presence using a white background, black text and an old English style title font. The layout is again typical newspaper, but where the site excels is on the small screen. The big tabbed navigation menu scales down neatly and fits at the top of the page with all the content neatly stacked below for easy reading.

Berkshire Salon Day Spa
www.berkshiresalondayspa.com
Development platform Drupal

Early adopters of web technologies and trends are typically from within the industry, making this spa site something of a rarity. A big image slider dominates the desktop version along with the wood and plant theme to emphasise the organic brand. The liquid layout neatly reduces the content to create a user-friendly scaled-down version, minus the image slider of the desktop layout.

Trent Walton
http://trentwalton.com
Development platform WordPress

On the face of it there's nothing too fancy here – just good clean semantic design with a subtle Seventies colour palette and well-matched textures. The animated title is an astute touch giving a solid focal point. This image neatly scales with the browser and the text wraps to create a concise small-screen experience with easy access to the navigation.

Cutting-edge navigation effects with CSS3 alone

Animate menus without any plug-ins, scripts or Flash – just cascading styles

tools | tech | trends Graphic editor (eg Photoshop), HTML editor (we used Dreamweaver, but any will do) **expert** Sam Hampton-Smith

On the CD
- HTML and CSS files
- Links to websites used in the project
- Texture files

<Above>
- In this tutorial, we'll be using a host of CSS3 functionality including transforms, transitions and shadows. Taking your site's UX to a whole new level has never been easier

SS3 is maturing to the point that we can safely start using it for visual panache on the most fundamental elements of our websites. While it's still true that a reasonable percentage of users won't be able to see the extra aesthetic sparkle CSS3 can add, so long as you, as a designer, don't come to rely on CSS3 for the main functional aspects, the world is very much your oyster. The web is already abound with examples of this 'progressive enhancement' in action, so there's no reason not to embrace the opportunity yourself.

In this tutorial we're going to take a basic unordered list that's being used as a navigation menu and give it a CSS3 power-up. The end result will respond with a nice tactility, taking advantage of native browser rendering to produce a smooth, polished animation. Most importantly, the effects we add will progressively enhance the UX, so if a user doesn't have a modern browser the menu will continue to work perfectly well.

While we're at it, we will also take the opportunity to have a quick look at embedded fonts, CSS-rendered background graphics and predefined CSS3 animations. Once you've completed this step-by-step, you'll be fully armed to add progressive enhancement to your own designs – so let's get going!

> **...so long as you, as a designer, don't rely on CSS3 for the main functional aspects, the world is very much your oyster**

01 The basic HTML

The first thing we need to do is get a solid base down. We've opted for a very basic HTML page that features a <div> containing an unordered list with navigation links, plus two further <div>s: one for content and another for a heading. You can copy the full HTML from either the 'start.html' file or the 'Step code' folder, both of which can be found on this issue's cover disc.

```
001  <!DOCTYPE HTML>
002  <html>
003    <head>
004      <meta http-equiv="Content-Type"
     content="text/html; charset=UTF-8">
005      <title>Advanced Navigation menus with
     CSS3</title>
006      <link rel="stylesheet" type="text/css"
     href="styles/screen.css" />
007    </head>
008    <body>
009      <div id="container">
010        <ul id="nav">
```

02 Apply a stylesheet

You may have noticed that we've called in an external stylesheet, named styles, from a sub-folder. We need to create that stylesheet now, so open a new blank document and save it as 'screen.css' inside a sub-folder called 'styles' to match. Paste in the code – which is in full on the CD – to set the main page rules:

```
001    /* Advanced navigation effects with CSS3
     */t
002    body {
003        background:        #dedede;
004        font-size:        62.5%;
005        font-family:verdana, helvetica,
     arial, sans-serif;
006    }
007    #container {
008        width:   960px;
009        position:         relative;
```

03 Make a basic rollover

Part of fundamental user experience design is providing feedback when visitors interact with elements on your page. A classic example of this is the humble rollover, and it's on top of this core functionality that we'll be building all our effects here. Start off by adding the CSS code below to create a simple rollover that just swaps the background colour.

```
001    ul#nav li:hover {
002        background:        #dcebeb   ;
003        z-index:          1000;
004    }
```

04 Add some CSS3

One of the best things about the proposed CSS3 properties is the ability to transform elements in scale,

<Left, left to right>
• CSS3 has provided us with the ability to play with style propertied such as scale and here we can see the result of making each item swell on rollover

• With the basic navigation menu in working order we can create the rest of the container page with the CSS3 needed to form the content area styling

<Above, left to right>
• The final shot illustrates our navigation element finished and working, although you can use this as a launchpad for further effects and visual tweaks to give it that final touch of class

• After calling in an external stylesheet called 'styles', we'll create that .css file from the code found on the CD and set the main page rules required to get started on our element

Convert your graphics to CSS

For automatically converting a graphic into a format you can embed in your stylesheet, check out this tool: **http://tinyurl. com/uriconvertor.**

position or rotation. Let's add a bit of scale to our rollover so that, as we hover our mouse over the list item, it gets a little bigger and also gains a drop shadow. The end result should be an apparent 'lifting' off the page. (We've only used the -webkit- browser prefix, but this will also work with –ms- and –moz- for IE and Firefox, respectively.)

```
001     ul#nav li:hover {
002         background:        #dcebeb   ;
003         -webkit-transform: translateY(-3px)
    scale(1.05);
004         -webkit-box-shadow: 0px 2px 7px
    #999;
005         box-shadow: 0px 2px 7px #999;
006         z-index:          1000;
007     }
```

05 Make it smooth

As well as fancy new transformation effects, CSS3 enables us to automatically create animations between two different states for an element. We set this up using the transition property and specify which elements to animate, over what period of time the animation should take place, and which animation speed to apply. Add the code below to the ul#nav li selector to create an auto animation:

```
001     -webkit-transition: all 0.15s linear;
```

06 A little more setup

We've got a basic navigation menu working nicely now, so let's get the rest of the page set up before we move on to more advanced CSS3 properties and animations. Add the CSS below to create the content area styling and set the remainder of the page up to match the main design. The full code is on the CD.

```
001     div#panel {
002         margin:           0 1px;
003         width:  560px;
004         height:           477px;
005         float:  left;
006         border:           2px solid #cfcfcf;
007         background: #fefefe;
008         -webkit-box-shadow: 0px 0px 4px
    #ccc;
009         box-shadow: 0px 0px 4px #ccc;
010     }
011     div#smallpanel {
012         margin:           0 1px;
013         width:  60px;
014         height:           477px;
```

07 Get in a spin

The panels are looking great, but the title found within the small box isn't fitting correctly right now. We need to rotate the text through 90 degrees so that it reads vertically. Luckily we can do this using CSS3 once more. Again, the transform property lets us take control and position the heading as required. Change your CSS so that it reads as the following.

Cutting-edge navigation effects with CSS3 alone
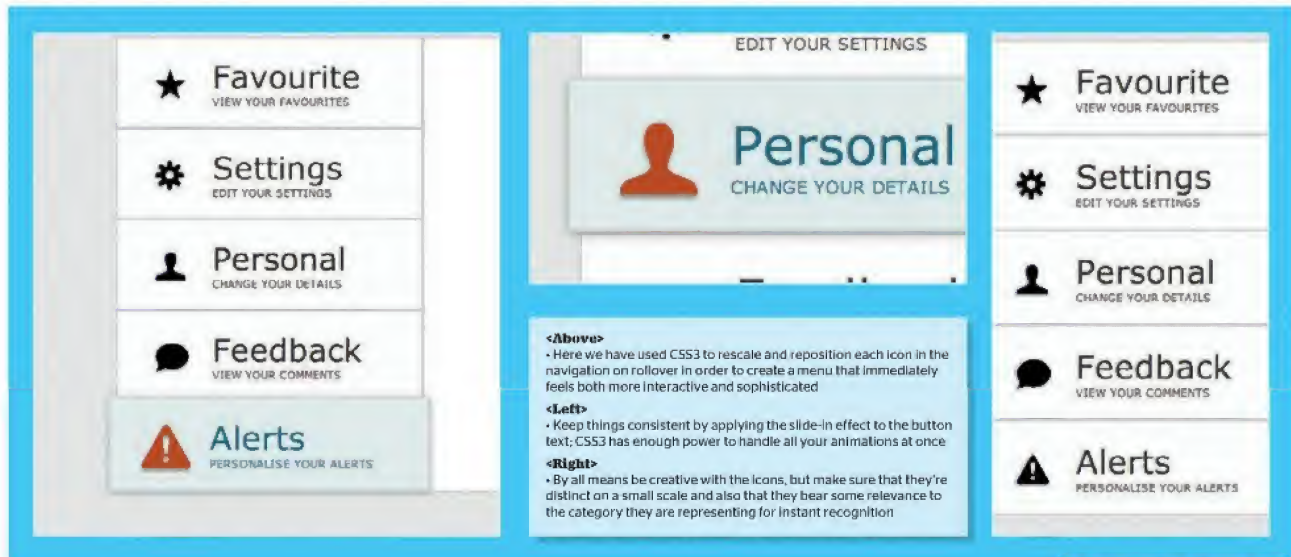
‹Above›
• Here we have used CSS3 to rescale and reposition each icon in the navigation on rollover in order to create a menu that immediately feels both more interactive and sophisticated

‹Left›
• Keep things consistent by applying the slide-in effect to the button text; CSS3 has enough power to handle all your animations at once

‹Right›
• By all means be creative with the icons, but make sure that they're distinct on a small scale and also that they bear some relevance to the category they are representing for instant recognition

```
001    #smallpanel h3 {
002        width:   477px;
003        margin:            0;
004        padding:           0;
005        font-size:         5em;
006        display:           block;
007        text-transform:capitalize;
008        color:   #8faabd;
009        color:   rgba(255,255,255,0.5);
010        font-weight:normal;
011        -webkit-transform-origin: 0 0;
012        -webkit-transform: rotate(90deg)
    translateY(-60px) translateX(20px);
013        -webkit-transition: all 0.3s linear;
014        cursor:            pointer;
015    }
```

08 Add some vector graphics

We thought that it could be good to add some visual icons that represent the different sections of our menu, but if we render standard JPEG, PNG or GIF files out, they'll look a little soft as we scale them up when moving a mouse over the list item. Instead, we can use a web font to render better icons which act like vectors but can scale to any size while also remaining sharp. Have a browse at www.justbenicestudio.com/studio/websymbols for a suitable font.

09 Download and install

Download the Web Symbols font (or something similar) from the site mentioned in the previous step and install it into your page by adding the step code to the top of your stylesheet. This imports the font into the page, enabling us to apply it to individual elements as if it were any other typeface in common use.

```
001    @font-face{
002        font-family: 'WebSymbolsRegular';
003        src: url('fonts/websymbols-regular-
    webfont.eot');
004        src: url('fonts/websymbols-
    regular-webfont.eot?#iefix')
    format('embedded-opentype'),
005            url('fonts/websymbols-regular-
    webfont.woff') format('woff'),
006            url('fonts/websymbols-regular-
    webfont.ttf') format('truetype'),
007            url('fonts/websymbols-regular-
    webfont.svg#WebSymbolsRegular'format('svg');
008    }
```

10 Pick your icons

Now we've got the font installed we can add an icon to the start of each list item. Add a <div> with a class of icon before each <a> tag in the navigation list and then add the CSS code below to assign the Web Symbols font to the .icon class. Full code is on the disc.

```
001    <!-- HTML -->
002    <ul id="nav">
003        <li><div class="icon">R</
    div><a href="#" title="Click here
    for..."><h4>Favourite</h4> <span>View your
    favourites</span></a></li>
004        <li><div class="icon">S</
    div><a href="#" title="Click here
    for..."><h4>Settings</h4> <span>Edit your
    settings</span></a></li>
005        <li><div class="icon">U</
    div><a href="#" title="Click here
    for..."><h4>Personal</h4> <span>Change your
```

details</
span>

11 Experiment

You'll notice that in our example code we've chosen some letters to act as the content for our icon <div>s. Each letter displays a different icon when rendered in the Web Symbols font, so it's worth testing your page and experimenting with various letters to find a pictorial character that best matches your button.

12 Animate the icon

When the list item is rolled over we use CSS3 to scale it up and the transition property to animate that automatically. Let's do the same thing for the icon. By adding an animation to the icon as well as the list item, the icon will be subjected to two animations: one as a child of the list item and another as an icon. The result is a more complex-looking animation that looks less mechanical. Insert the CSS below:

```
001    ul#nav li:hover .icon {
002        -webkit-transform: scale(1.5);
003        color:            #b7480c;
004    }
```

13 Take advantage of CSS3

Notice that we animated the scale of the icon so that it grows far more than the rest of the button, and also the colour. CSS3 is happy animating any CSS property for you, so you can achieve a nice smooth transition without any complex scripting required!

Iconic fonts
We've used a special font to render the icons on our buttons in this guide. You can download the same one for free at **www. justbenicestudio.com/ studio/websymbols**.

14 Predefined animations

Sometimes it can be really useful to be able to specify a starting position and an ending position for an animation instead of just the starting and ending states. This enables us to have an animation launch from a set of properties other than the standard default. Just add in the code below to your stylesheet in order to create a preset animation:

```
001    @-webkit-keyframes slideFromTop {
002        from {
003            opacity: 0;
004            -webkit-transform:
        translateY(-200%);
005        }
006        to {
007            opacity: 1;
008            -webkit-transform: translateY(0%);
009        }
010    }
```

15 What does that do?

The code we just added in step 14 doesn't do anything by itself – however, if we apply the animation to the :hover state of an element, when we move our mouse over that element, the style will animate between being transparent – and 200% of the height above the element bounds – to being opaque and in the normal position. Add the following code to see this in action; once again, the complete code that you'll need can be found on the cover disc.

```
001    ul#nav li a h4 {
002        margin:              0;
003        padding:             0;
004        font-size:           3em;
005        display:             block;
006        text-transform:capitalize;
007        font-weight:normal;
008    }
```

16 Test and repeat

What we've just set up is an animation that applies to the <h4> element inside each list item. When you mouse over the item, the heading disappears and slides back into view. We can repeat this trick for the other element within our buttons. Add the code below to set up the animation preset:

```
001    @-webkit-keyframes slideFromRight {
002        from {
003            opacity: 0;
004            -webkit-transform:
        translateX(200%);
005        }
006        to {
007            opacity: 1;
008            -webkit-transform: translateX(0%);
009        }
010    }
```

17 Cross-browser friendly

Now we've got two different animation presets completed. Before we add the second preset to the text of the button, let's bring the other browsers up to speed by adding support with their own vendor prefixes. Add the code below to duplicate the animation presets for other non-WebKit browsers. The full code is on the CD.

```
001    @-webkit-keyframes slideFromTop {
002        from {
003            opacity: 0;
004            -webkit-transform:
        translateY(-200%);
005        }
006        to {
```

18 Keep things consistent

Now that's in place, let's add the effect to the text. This works in exactly the same way as with the <h4> we saw a few steps back – we simply add the call to the preset and, when the user moves their cursor over the <li>, four animations in total will be called simultaneously. Find the full code on the cover disc.

```
001    ul#nav li a h4 {
002        margin:              0;
003        padding:             0;
004        font-size:           3em;
005        display:             block;
006        text-transform:capitalize;
007        font-weight:normal;
008    }
```

19 Make some noise

The final few flourishes we need to set our page off to best effect are pretty basic but still worth having a close look at. First of all, the page feels quite clinical and flat now – it would be great to have some texture in the background, but not at the expense of download speed. Start off by creating a repeating textured background inside your favourite image editor (or, for convenience, grab ours from 'Texture graphics' on the disc).

20 Convert and deploy

Rather than include this image as an external reference as you would normally, we can embed it directly into the CSS, saving an extra call to the server and increasing rendering speed. Navigate to **http:// tinyurl.com/uriconvertor** and upload your image to convert it to base64 code; copy this to your clipboard.

21 Paste 'n' go

Now you've got your base64 code, we need to apply it as a background image to the desired element. We've chosen to place our texture on the page background, so add the following step code (available in full on the CD) to your existing body {} CSS rules to apply the texture. Note that your base64 code may be slightly different to ours depending upon the texture graphic that you chose to upload.

```
001    body {
002        background:         #dedede
    url(data:image/jpeg;base64,/9j/...)
003        repeat top left;
004        font-size:62.5%;
005        font-family:verdana, helvetica, arial,
    sans-serif;
006    }
```

22 Polish and test

Finish the page off by applying another texture to the small panel, an icon and an animation for the position and text shadow of the <h3> within. You should be able to do this without our help, but we've included the necessary code on the CD just in case you're not sure. Once done, test the menu in your browser and then just wallow in the CSS3 greatness!

Why embed images in your CSS stylesheets?

Back in the Nineties, when the web was only just starting to take off, bandwidth was all important. Website visitors were likely to be connecting by dial-up modem and so every aspect of a webpage needed to be carefully tailored to minimise download time.

While we've moved away from this extreme, it's still important to optimise your code to reduce the number of calls to the server and speed up page rendering – especially now that mobile is seriously taking off.

One way you can do this is to avoid rendering your background graphics in separate files. Each file adds server (and browser) overhead, so by opting to integrate the small background graphics that add a repeating image, noise or texture to your page, you can reduce the number of server calls and, as a result, speed up the overall performance of your page.

Integrate BrowserID into your website

Discover how this authentication framework is revolutionising logging in, doing away with user input fields

tools | tech | trends Dreamweaver, PHP, MySQL, JavaScript
expert Pete Simmons

‹Above›
• Our CSS styled log-in screen, complete with BrowserID Submit button. Unsightly user input fields are no longer required

rowserID is Mozilla Labs' latest authentication framework. Rather than relying on usernames and passwords for each website, BrowserID is able to log a user in to all BrowserID-supported sites a user visits based on an email address and a master password.

From a security perspective, this is a massive bonus. With BrowserID, you no longer have to rely on a site keeping your password safe; you have one password saved with BrowserID which is never submitted anywhere else. It also allows you to add multiple email addresses so you can combine all your accounts into one log-in system.

In this tutorial we reveal how to implement BrowserID into your site. Once it's up and running, we access a user's email address from their BrowserID sign-in and then offer the ability to save and retrieve data. We'll be using PHP, so you'll need a development server with the most recent version of PHP/MySQL or the latest version of XAMPP/WAMP installed as a localhost server.
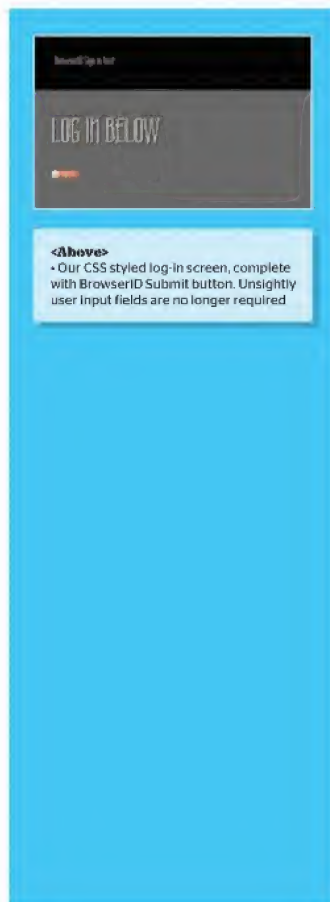
01 Set up your account

Before we get into any coding, it's probably a good idea to set up your BrowserID account. Navigate to www.browserid.org and click on the Sign Up button. Enter your email address then click the Verify Email option. Open up the email from BrowserID and click the verification link. From here you will be prompted to provide your master password.

02 Build the login

The first step is to create an HTML log-in page that has a form and all the required BrowserID dependencies. Open up the template file from the disc and add the following line to the head section of the HTML file. Save this page out as 'index.html'; this will add the BrowserID library into your document.

```
001 <script src="https://browserid.org/include.
js" type="text/javascript"></script>
```

03 Add the form

Place the following code underneath your h1 tag; this will add a simple BrowserID-enabled log-in form. The form itself contains no user inputs, just a clean and simple Submit button. This button will call the BrowserID JavaScript code that we'll be adding in the next step. The Submit button has been styled via CSS to show the BrowserID icon.

```
001     <h1>Log In Below</h1>
002        <form action="login.php"
method="post" id="browserid_form"
onSubmit="return browserID();">
003           <input type="hidden"
name="assertion" value="" id="browserid_
assertion" />
```

```
004        <input type="submit"
value="Submit">
005        </form>
```

04 BrowserID JavaScript

Now we have our form in place we need to add the JavaScript that gets called once the form is submitted. Add this code just before the closing </head> tag. This code makes a call to the BrowserID library and passes over the user's assertion value. There is also a level of error checking in place here.

```
001 <script type="text/javascript">
002 <!--
003 function browserID()
004 {
005 navigator.id.getVerifiedEmail(function(asse
rtion) {
006     if (assertion) {
007       document.getElementById('browserid_
assertion').value = assertion;
008       document.getElementById('browserid_
form').submit();
009     } else {
010        alert('Could not complete
identification');
011     }
012 });
013 return false;
014 }
015 -->
016 </script>
```

05 Test your index.html

Our index page is now complete; if you run it, you'll be able to see the BrowserID script in action.

<Top to bottom>
• With our class finished on the login.php page, we can now display the user's email address in the header

• The page now contains an update form, which will send the updated field data out to the MySQL database

data to an object we can use outside of the class. Add the following lines of code after the previous step, ensuring you close off the class with a curly bracket.

```
001    public function BrowserID($audience,
$assertion)
002    {
003      $this->audience = $audience;
004      $this->assertion = $assertion;
005    }
006
007    public function get_email()
008    {
009      return $this->email;
010    }
011
012 }
013
014 ?>
```

10 Using our class

Now our class is completed it's time to use it. Open up 'class_template.php' from the CD; this has our CSS and HTML template added to our class file. Save this out as 'login.php' and add the following code under the <body> tag. This will make a call to the BrowserID class and return the email address of the user, displaying an error if this fails for some reason.

```
001 <?
002    $browserid = new BrowserID($_
SERVER['HTTP_HOST'], $_POST['assertion']);
003
004    if($browserid->verify_assertion())
005    {
006      echo('<h2>Welcome '.$browserid->get_
email().'</h2>');
007    else
009    {
010      echo('<h2>Log In Failed</h2>');
011    }
012
013 ?>
```

11 Re-authenticating a user

Our code is working pretty well at the moment, but we need a way of re-authenticating a user, if they get logged out. To do this we need to make a call to our class on the page load. Add the following code underneath your class to redirect a user back to the index page if they get logged out.

```
001    $browserid = new BrowserID($_
SERVER['HTTP_HOST'], $_POST['assertion']);
002
003    if($browserid->verify_assertion())
004
005    {
006      $email = $browserid->get_email();
```

Clicking the Sign In button will produce a pop-up dialog that prompts a user for their credentials. Unfortunately we don't have our login.php page created yet so the script doesn't do anything.

06 Create the login.php page

In this step we'll be creating a new PHP document and adding our BrowserID class to it. The same outcome can be completed with individual functions, but classes are much neater. Add the following code to a new PHP document and save it as 'login.php'; these will be our class variables that get values assigned to them later.

```
001 <?php
002
003 class BrowserID
004 {
005   private $audience;
006   private $assertion;
007   private $email;
```

07 The first function

We'll now add our first function to our class. Add the following code below that from the previous step. This code forms the data sent from index.html correctly, ready to be sent over to BrowserID and verified. This function uses fopen; you can use cURL if you prefer, but it may work out slightly more complicated.

```
001    {
002      $params = array('http' => array('method'
=> 'POST', 'content' => $data));
003      $ctx = stream_context_create($params);
004      $fp = fopen($url, 'rb', false, $ctx);
005      if ($fp)
006      {
007        return stream_get_contents($fp);
```

```
008      }
009      else
010      {
011        return false;
012      }
013 }
```

08 Verifying data

This next section of code will do the verification needed to obtain data from BrowserID. It takes the data formed from the code in the previous step and passes the URL needed to get the JSON data from BrowserID. This data is then decoded and verified. We now have a user's email address from BrowserID.

```
001    public function verify_assertion()
002    {
003      $parameters = http_build_
query(array('assertion' => $this->assertion,
'audience' => $this->audience));
004      $result = json_decode($this->post_
request('https://browserid.org/verify',
$parameters), true, 2);
005      if(isset($result['status']) &&
$result['status'] == 'okay')
006      {
007        $this->email = $result['email'];
008        return true;
009      }
010      else
011      {
012        return false;
013      }
014 }
```

09 Finish the class

The last step in our class is to add two more functions; these functions will assign the user's verified

```
007   }
008   else
009   {
010     header('Location: index.html');
011   }
```

12 Using the data

You may have noticed in the previous step that we have now assigned the user's email address to the variable $email so our welcome message can now be changed to the following code. The next step is to set up a MySQL database and add data that we can retrieve based on an authenticated user email address.

```
001 <h2>Welcome <?= $email; ?></h2>
```

13 Set up MySQL

Using your MySQL admin panel, create a new database. Once you have your database in place, run the following SQL command to generate a new table complete with fields. We will then add values to this through our frontend.

```
001 CREATE TABLE `userdata` (
002   `email` VARCHAR( 255 ) NOT NULL ,
003   `name` VARCHAR( 255 ) NOT NULL ,
004   `console` VARCHAR( 12 ) NOT NULL ,
005   PRIMARY KEY ( `email` )
006 ) ENGINE = MYISAM ;
```

14 Data entry form

The next thing to do is to add a form to our login.php page that enables users to enter data into the new database. This form will be the only thing shown to users who visit the site for the first time; for existing users the form will be used as a means of updating this content. Add the code below in the box2 div:

```
001     <form action="update.php"
method="post" class="general">
002         <input type="hidden" name="email"
value="<?= $email; ?>" />    results element
003         <input type="hidden"
name="assertion" value="<?= $_
POST['assertion']; ?>" />
004         <label for="name">Name</label>
005         <input type="text" name="name"
value="" class="form-input" />
006         <label for="console">Choose
Console</label>
007           <div class="select-wrapper">
008       <select name="console" required>
009         <option value="Xbox 360">Xbox
360</option>
010         <option value="PS3">PS3</option>
011         <option value="Wii">Wii</option>
012         <option value="Nintendo
DS">Nintendo DS</option>
013       </select>
014     </div>
```

```
015         <input class="form-btn"
type="submit" value="Submit Form" />
016       </form>
```

15 Update the database

Now we have our form in place, we need to create a PHP file that will update the contents of the database, and then push the user back to the login.php page and display the amended data. Create a new PHP file, add the following code and save this out as 'update. php'. You will need to add your own database details.

```
001 <?php
002 $con = mysql_connect("localhost","username"
,"password");
003 if (!$con)
004   {
005   die('Could not connect: ' . mysql_
error());
006   }
007
008 mysql_select_db("BrowserID", $con);
009
010 mysql_query("REPLACE INTO userdata
VALUES('".$_POST['email']."','".$_
POST['name']."','".$_POST['console']."')");
011 mysql_close($con);
012
013 header('Location: login.php');
014 ?>
```

16 Persistent login

Something you may notice now is that we get thrown back to our index.html page; the reason for this is because we are not passing the correct variable back to the login.php page. Add the following code at the end of the update.php file, outside of the PHP brackets. This will send all the correct data back to the login.php in the form of a POST.

```
001 <form action='login.php' method='post'
name='form'>
002 <?php
003 foreach ($_POST as $a => $b) {
004 echo "<input type='hidden' name='".$a."'
value='".$b."'>";
005 }
006 ?>
007 </form>
008 <script language="JavaScript">
009 document.form.submit();
010 </script>
```

17 Display existing data

So now we are updating our data correctly, we need to display it on the login.php page. Add this set of code within your box1 div as an h1 tag. This code pulls the information from the database and presents it on your page. Again you will need to replace elements of this code with your own database details.

```
001 <?php
002     $con = mysql_connect("localhost","us
ername","password");
003     if (!$con)
004     {
005     die('Could not connect: ' . mysql_
error());
006     }
007
008     mysql_select_db("browserID", $con);
009
010     $result = mysql_query("SELECT * FROM
userdata WHERE email='".$email."'");
011
012     while($row = mysql_fetch_
array($result))
013     {
014       echo "<h1>Welcome ".$row['name'].
" your console of choice is " .$row['console'].
"</h1>";
015     }
016
017     mysql_close($con);
018   ?>
```

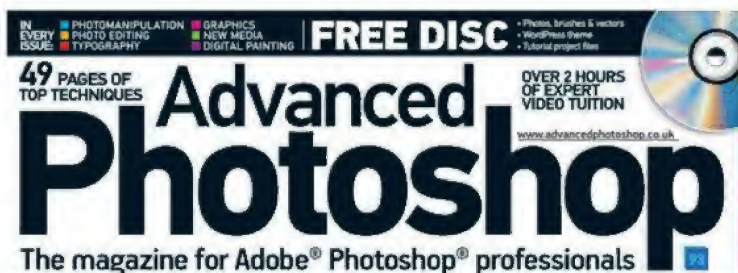### 18 Finish with an if statement

So now the page is pulling out data from the database and displaying it alongside our update form. The following code will ensure the user has completed the fields required; if not, it will display a prompt to do so. Add this code around step 17's while statement.

```
001 if ( ! mysql_num_rows($result)) {
002       echo '<h1>Please complete the
form to the right</h1>';
003     } else {
004       while($row = mysql_fetch_
array($result))
005       {
006       echo "<h1>Welcome ".$row['name'].
" your console of choice is " .$row['console'].
"</h1>";
007     }
008   }
```

> 66 The next thing to do is to add a form to the login.php page that enables users to enter data into the new database 99

Produce interactive animations with Edge

As Adobe's new HTML animation tool evolves, we examine the latest features

tools | tech | trends Adobe Edge Preview
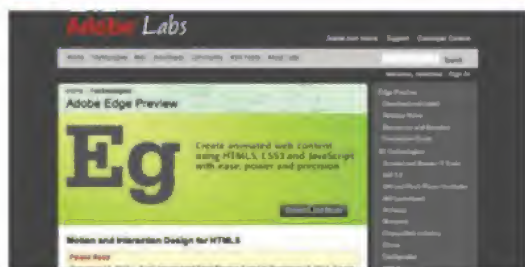**expert** Mark Shufflebottom

On the CD
• Start folder
• Final folder

s Flash has now been scrapped as a plug-in for mobile devices, and as more clients demand solutions that cross platforms and differing screen sizes, the Adobe Edge team has been really ramping up the capabilities of what the animation program can offer. Indeed, the latest version has added the option of interactivity via a scripting panel. There are scripts already built in, so it's easy to use as is, but just like with ActionScript, if you know how to code yourself, you can add a lot more functionality. This is done either with native JavaScript or by using jQuery as Edge harnesses this plug-in to power it.

Admittedly, there are still some issues with Edge at the moment. For example, it still doesn't add content as divs to the document and it doesn't offer options to publish to Canvas, but it is improving as a tool and will make a valuable addition to any designer's toolkit.

Edge
Now supports interactivity

Motion
Create rich animated content

Graphic
Work with a variety of graphics

Design
Rich layout and design tools

❝ Edge now offers the option of interactivity via a scripting panel ❞

<Above>
• With mobile Flash sites on the way out, Adobe is keen to fill the big gap that the animation app will leave with Edge

01 On the Edge
Visit http://labs.adobe.com/technologies/edge and download the latest edition of Edge. You will need to uninstall previous versions before installing the new iteration. From the cover CD copy over the Start folder to the desktop and then launch the Adobe Edge software.

02 Create a new document
Click on the 'Create new document' icon when Edge starts up. Change the stage dimensions to 960 x 300px, set the Overflow to Hidden and name the stage 'slides'. Set the stage colour to black as well. Now save the project as 'slides' in the Start folder.

03 Import images

Go to the File menu and choose Import. Browse to the image folder located inside the Start folder. Now select the first image and Shift-click the last image to select them all before hitting the Open button. The four images will appear stacked on the stage and you can see the order in the Elements panel.

04 Organise the images

In the Elements panel sort the images from the lowest to the highest so that they are ordered 'edge', 'motion', 'graphic' and 'design'. Click on the word itself to drag and then let go of each between layers, otherwise it will jump back to its original position.
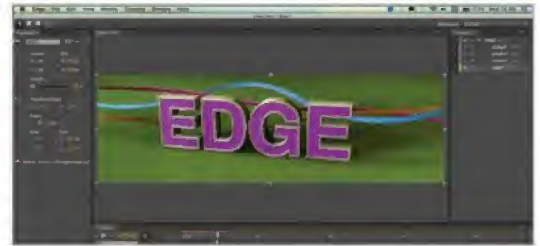
05 Start the animation

Turn off the visibility of all layers except edge in the Elements panel. With the edge layer selected you can now turn down the Opacity to 0% in the Layer properties. Next move the playhead to 0.5 seconds in and then bump up the Opacity to 100%. You should see the animation appear on the timeline.
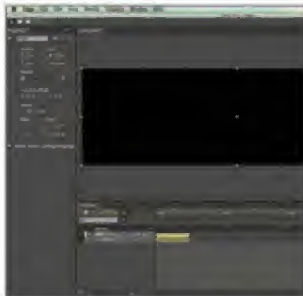
06 Move the mark

Move the playhead to four seconds now and then separate the 'mark' (the little arrow that's located below the playhead) by repositioning it to 3.5 seconds on the timeline. Next you will need to change the Opacity to 0% and you will see the animation take effect from the mark position to the playhead position.
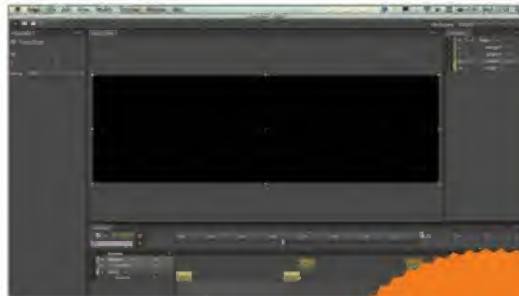
07 Copy and paste the animation

Click on the first block of animation and Shift-click the second block of animation, then press Cmd/Ctrl+C to copy. Switch on the visibility of the motion layer and select it. Now press Cmd/Ctrl+V to paste the animation; it should appear after the first. You can scale the timeline down to see both.

Flash-like interactivity

You will see as you start to add interactivity that the model here follows an AS1.0 approach of attaching code on different elements.

08 Repeat the animation

Turn on the visibility of the graphic layer and select it. Paste the animation in, then do the same for the last design layer. Your animation should now resemble the timeline shown in the screenshot below. You can preview it by pressing the 'play' icon or by hitting Cmd/Ctrl+Return to see it in the browser.

09 Set the labels

Place the playhead at frame 0 before going to the Timeline tab and selecting Insert Label. Name the label 'edge'. Repeat this simple process for 4, 8 and 12 seconds, naming the labels 'motion', 'graphic' and 'design', respectively, for each of the labels that correspond to each section.
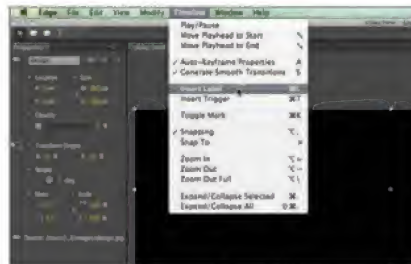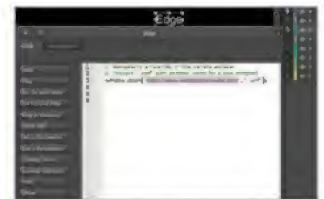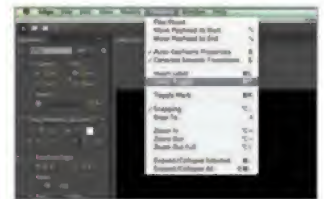
Launch a URL

01 _____ Select a button

To launch a new URL in the browser select a button on the stage and, in the Elements panel, click on the 'script' icon. Make Click the action and hit the Open URL button.

02 _____ Change the URL

In the code that appears in that window just add the URL for the button that you wish to launch by replacing the default Adobe URL with your own.

03 _____ Pull the trigger

Alternatively you can do the same command, but rather than a button use a timeline trigger instead. Just select the frame and go to Timeline>Insert Trigger.

# Produce interactive animations with Edge

10 Loop the timeline

Press Cmd/Ctrl+Return to preview in the browser and you will see that the timeline doesn't loop. Go back into Edge and move the playhead to the last frame. Select Timeline>Insert Trigger. In the popup click on 'Go to and play' then change the Time to 0.

11 Add a rectangle

Turn off the auto keyframing (the red stopwatch icon above the timeline). Next, click on the Rectangle tool and draw out a shape. In the Properties panel make it 280px wide by 300px high and position it at 680px on the X axis. Allocate black as the colour of the rectangle and set the Opacity to 50%.
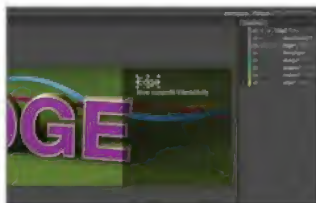
12 Write the text

Next, use the Text tool to add two text areas. Change font colour to white at 24px in size (for headers) and 18px for other text. Add writing as shown in the screenshot for each hit. In the Elements panel name the heading 'Edge' and the description text, which is the smaller qualifier beneath, 'description1'.

13 Copy the text

Copy these two text areas and paste them three times, positioning each on the right of the display as shown. Once in place change the text as per the final image. Then, in the Elements panel, rename the divs to 'Motion', 'Graphic' and 'Design' for the headings accordingly with the descriptions to be numbered 2-4.

14 Save and test

Now is a good time to save and test the animation so far. At present there is no functionality in the animation other than for it to play in a linear fashion. We are going to change that by adding interactivity. Select the Edge text and, in the Elements panel, click on the 'script' icon.

Interactivity in Edge under the microscope

Without Flash on mobile devices, Adobe is left trying to find solutions for its customers for creating cross-platform interactive animation.

You may wonder why this is so important and the main reason is: banner ads. With this in mind it sort of explains the Edge team's decision not to include content for the stage in the document, because this means as adverts are stripped in and out of pages it is as simple as changing the supporting assets which would be much like changing a SWF.

As most banner ads are calls-to-action there usually needs to be some form of interactivity with the user to take them to another site. For this a simple link will suffice in the vast majority of cases, however in other instances more interactivity is required so the use of JavaScript and jQuery is added which can be run by the relevant browser.

jQuery is king

As Edge uses jQuery as its code base you can add any command in from jQuery, such as those that change CSS properties, or even regular JavaScript.

15 Change the CSS

Choose Mouseover as the event and type in this code: $(this. lookupSelector("Edge")).css('cursor', 'pointer');. This means that when the mouse is over this element the cursor changes to a pointer. Notice it only changes when over the Edge div.

16 Control the click

Now press the 'plus' icon that's positioned in the top-left of the panel and choose Click. Select the 'Go to and play' button then change the Time to the edge label as demonstrated in the screengrab; this means it will send the playhead to this frame label that we added back in step 9 whenever we click on this div.

17 Repeat the code

Repeat steps 15 and 16 for the other headings. Remember to change the divs to 'motion', 'graphic' and 'design' for the CSS. The labels should also point to 'motion', 'graphic' and 'design' for each 'Go to and play' command. You can now test all this in the browser.
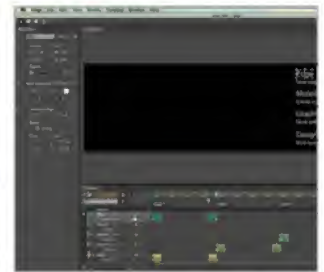
18 Highlight time

Click on the word 'Edge' on the screen and activate the auto keyframing. Select 0.5 seconds on the timeline and change the colour to yellow. Move the mark to 3.5 seconds and the playhead to four seconds then change the text colour back to white to make it highlighted in this section.

19 Copy and paste animation

Select the first section of animation then Shift-click the second and copy it. Click on each of the titles in turn and paste the animation and they should appear at the end of the current playhead position which is exactly where we want them.

20 Save your work

Now is a good time to save your work as most of the interactivity and colour effects are in. Just hit the 'play' button on the timeline to ensure the coloured effect of the buttons is working; this should have the word turning yellow as the image changes.

21 Test in the browser

Hit Cmd/Ctrl+Return to test your work in the browser. As you can see the app is showing a lot of promise with work that could previously only be done in Flash now being offloaded to HTML. Now you can easily make custom animations with interactivity that are compatible across all modern devices.
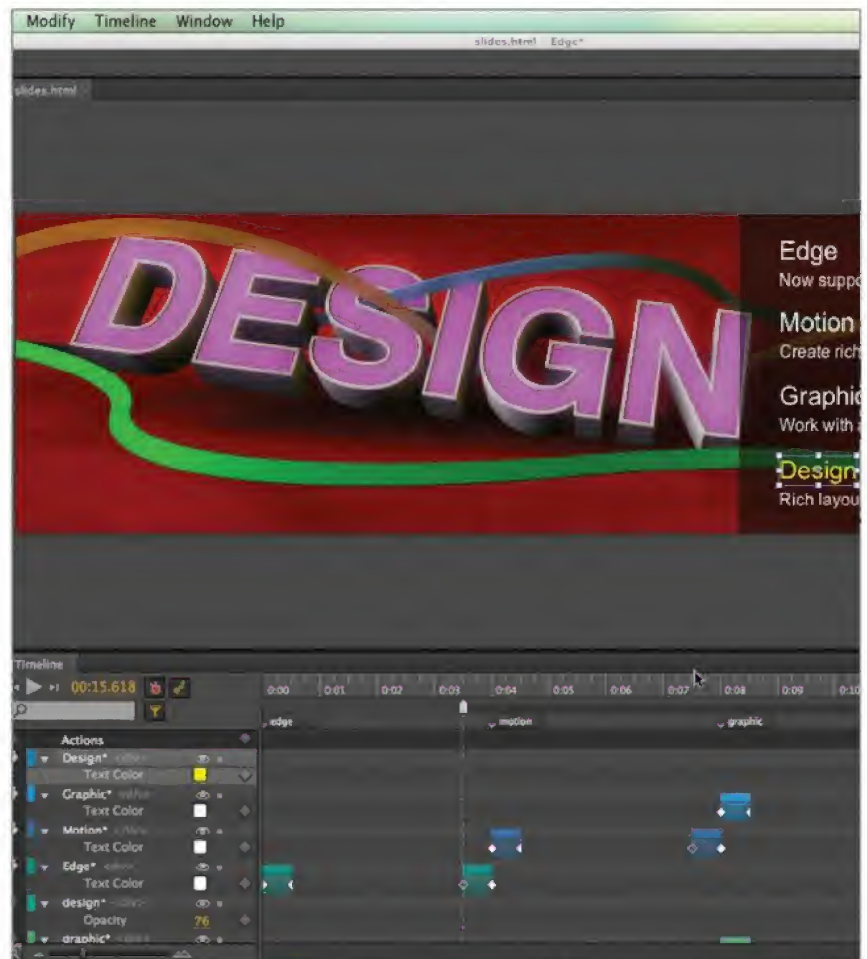
Open a feature-rich eShop using WordPress

Online stores have never been easier thanks to WP and WooCommerce

tools|tech|trends WordPress, WooCommerce (plug-in), Wootique (theme), web browser **expert** James Koster

T rade is one of our most ancient behaviours, with records of long-distance commerce dating back over 150,000 years. It's safe to say we've come a long way since our ancestors began bartering goods and services in a crowded marketplace.

Truly some of our most significant advances in commerce have taken place in the last decade or so. With the web becoming ever-more ubiquitous, we're able to do more and more of our business from the comfort of our own homes. You can order next week's groceries, pay your bills and purchase some presents in less time than it takes to even get to the physical shops.

Whatever you're aiming to sell online, this guide takes you through the steps necessary to open a slick store on the greatest marketplace known to man: the web. With WordPress as our base, we'll use the handy WooCommerce plug-in to streamline the process.

On the CD

- wootique.zip (a copy of WooThemes popular WooCommerce-optimised WP theme)
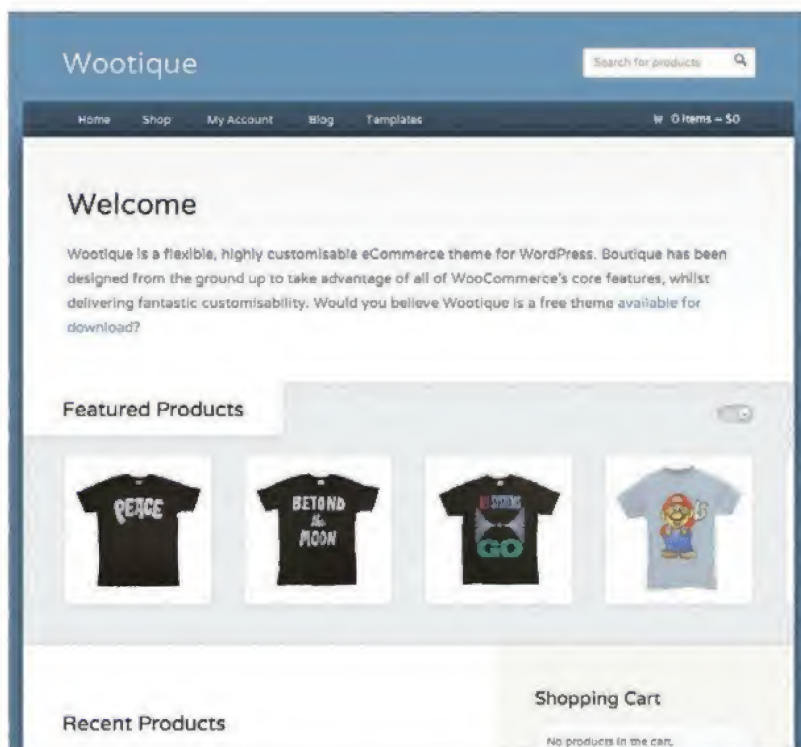
01 Lay the groundwork

There's a huge number of things to think about when setting up an online store which, in fact, could be a tutorial on its own. But some key areas to consider are choosing an appropriate payment provider (such as Paypal, above); deciding on shipping terms/costs; getting to grips with tax; deciding if you want to track an inventory; and puttting security measures in place.

02 Prepare your content

The next important step in the preparation process is to organise your content. Write your terms, shipping and returns policies, gather your product descriptions and data, assign them SKUs, decide on your product categories/attribute sets, think about possible product tags and choose some appropriate dimensions for your raw product imagery.

❝ We're able to do more and more of our business from our own homes ❞

03 Social strategy

Social media has become a massively popular marketing tool for online stores. Think about which email-marketing software might be suitable for your eShop and register an appropriate Twitter ID. With WooCommerce it's even possible to integrate with Facebook, the Google product feed and some message providers to deliver order updates via SMS.

04 Download and install WordPress

With the prep done it's now time to embark on WordPress's 'five-minute installation' process. Pay careful attention to assuring you set up your secure keys and salts as security is of paramount importance on an eCommerce website. Also consider allocating a little extra memory to PHP (http://tinyurl.com/phpmemory), which will probably be a must if you're building a larger store.

05 Install WooCommerce

You can install WooCommerce from the WP admin panel or download it from the WordPress.org plug-in repository. It's a good idea to register at www.woothemes.com/woocommerce too; this gives you access to the documentation and snippet library, as well as subscribing you to the newsletter. Once you activate WooCommerce, pick the option to complete setup automatically for convenience.
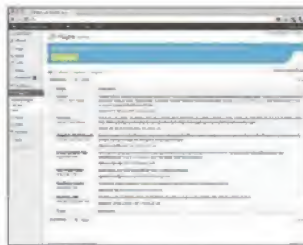
06 Pick your plug-ins

Now would be a good time to install your favourite, must-have plug-ins and any extras that you may have decided are essential to your store. There is a wealth of premium WooCommerce extensions which bolt additional functionality on to the core plug-in that can be purchased here: www. woothemes.com/extensions/ woocommerce-extensions

07 Install your theme

WooCommerce is designed to integrate with the default WP theme (Twenty Eleven) but, since version 1.4, it's easier to use with other themes too, including those which are purely focused on selling products. Wootique, included on this month's CD, is one example. Install it as normal (ie upload theme folder to /wp-content/themes), activate it and have a play.

Who is Woo?

WooThemes specialises in premium WP theme and plug-in design and development. Founded three years ago Woo is now known as one of the most successful WordPress startups.

08 General content population

At this point in the proceedings it may be a good opportunity to take care of some of the more 'boring' content. Luckily if you spent adequate time on your earlier preparation then this stage shouldn't take long. Start laying the foundations of your store by adding key elements like terms, privacy policy, shipping policies, etc, as standard WordPress pages.
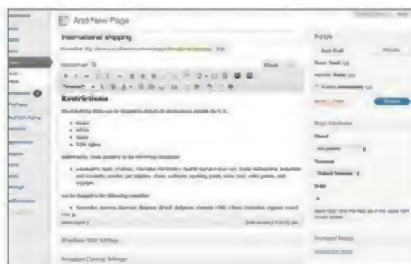
09 Configure WooCommerce

Now it's time to sink your teeth into the WooCommerce configuration. Good preparation is the key but it's well worth having a good read through the extensive documentation online. As you'd expect, the General tab contains store-wide options such as currency settings, countries you're willing to ship to, security options and some JS optimisation options.

Tailor your store

01 _____ Background image

Using the theme options in Wootique you can make a host of changes. Upload a background photo or a tiled texture to better tie the store in with the products.

02 _____ Navigation & shadow

You can easily adjust the strength of the drop shadow on the main content frame and play with the opacity of the navigation if necessary.

03 _____ Google fonts

You can even modify the typography in your eShop by securely loading web fonts from Google's extensive library. There are plenty of options to suit all kinds of store.
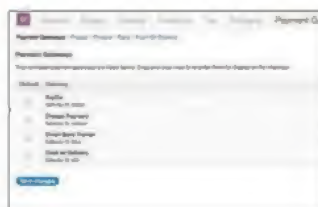
10 Configure WooCommerce 2

In the Catalog tab you can define settings relating directly to your product archives. Choose whether to display subcategories, specify weight and dimension units, control currency/decimal positions and input dimensions for your product imagery.

11 Far from taxing...

The scale of your store and where you're shipping to will ultimately dictate your tax settings. WooCommerce has comprehensive tax options so you can set up multiple rates and even compound and state taxes. It also offers many shipping options including flat rates, local delivery/pickup and classes.

12 Payment and emails

WooCommerce provides support for several payment options including cheque, bank transfer, cash on delivery and PayPal, which for most small stores is sufficient. To configure PayPal the only piece of information you need is your PayPal ID (email address). Finally you can make tweaks in the Emails tab to taste.

13 (Optional) dummy content

To get a feel for the product creation process you may wish to import the 'dummy_content.xml' file from the disc. This will populate your store with some ready-made products, attributes and categories (which can be deleted later), including variable and grouped products. You can also check out the frontend now.
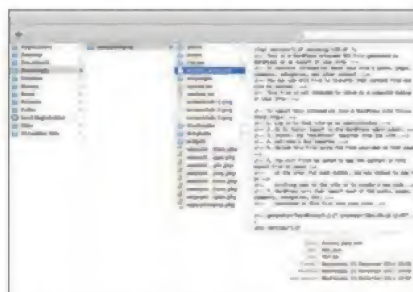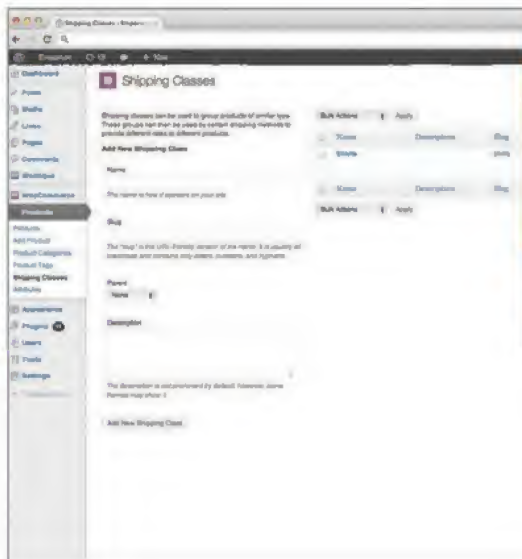
14 Product categories

Categories can be nested and dragged and dropped into order. Don't confuse categories with attributes. Think of categories as main navigation anchors, while attributes narrow down products; eg in a videogame store categories might be Games, Consoles, etc, while attribute sets might be Genre, Platform, etc.

Managing your orders

It's important to be prepared for the impending flood of orders you'll no doubt receive post launch. Familiarise yourself with order statuses: Pending - order received; Failed - payment failed/declined; Processing - payment received; Completed - order fulfilled; On-hold - awaiting payment; Cancelled - cancelled by an admin; Refunded - refunded by an admin.

Note that from the order screen you can manually change order statuses, edit the order, reduce stock and send the customer an invoice, or handle any general communications regarding their order via email. This is also where you'll be able to check any notes the customer may have attached to their order.

Keep on top of your orders as customers can (and will) check on the status of their order via the tracking functionality of WooCommerce.

Mobile matters

Responsive design is a tutorial of its own, but with billions of pounds of online sales taking place on mobile devices it can't be overlooked. Explore the responsive themes at WooCommerce to start.

15 Ship shape

Shipping classes enable you to specify flat shipping rates which can then be applied to specific products. So if you have a group of large/heavy products, you can create a specific rate for those, define its availability and calculate the shipping cost per item, per order or per class.

16 What are attributes?

Particularly in larger stores, attributes are an invaluable asset allowing your customers to drill down products to find exactly what they are looking for – quickly. Attribute sets such as size and colour are also essential for setting up variable products such as clothes. Have a close read of the attributes in the WooCommerce documentation.
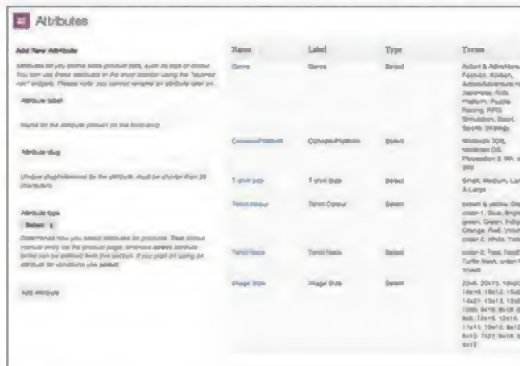
17 Product types

We're nearly ready to begin adding products but, before we do, it's a good idea to familiarise yourself with the various product types. Simple products are self-explanatory and can be virtual (for a service) or downloadable (for a digital product). Grouped products are for grouping simple products – for example, a PlayStation 3 could be a grouped product containing 320GB and 160GB options. Variable products are those with many different options – for example, a T-shirt available in a range of sizes and colours.
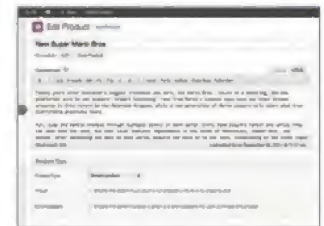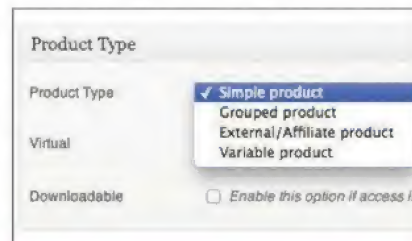
18 Add your products

If you're comfortable with general WordPress usage then creating products should be very familiar. In fact it's very similar to authoring a post – there are just a few more fields to fill in! Remember to assign up-sells and cross-sells to your products to maximise potential profit per order and be sure to include descriptive content, which will be a great benefit to your store from an SEO perspective.

19 Widgets

Widgets are the final step in the store configuration. In WooCommerce there are many useful built-in widgets which you can place in the widgetised areas of the Wootique theme (Appearance> Widgets). The sidebar is perfect for displaying the cart and search widgets, while the footer regions are ideal for top-rated and bestselling product.
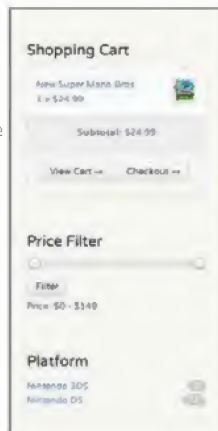
20 Testing times

It's absolutely crucial that the moment your store goes live, customers can place orders hassle free. A good tip is to set up a test product worth a penny and run through the entire order process, from finding a product, to adding it to the cart, to checking out and paying (then downloading if it's a downloadable commodity). Test in various browsers on different operating systems.

21 Open for business!

Sit back, relax and let the moolah roll in! Of course, becoming the next Amazon isn't going to happen over night. The backbone of any successful online business is top-notch customer service and doggedly maintaining your search positions and staying competitive on unit/shipping costs. But with WordPress and WooCommerce, never has it been so easy to embark on the exciting journey of building and running your very own eShop.
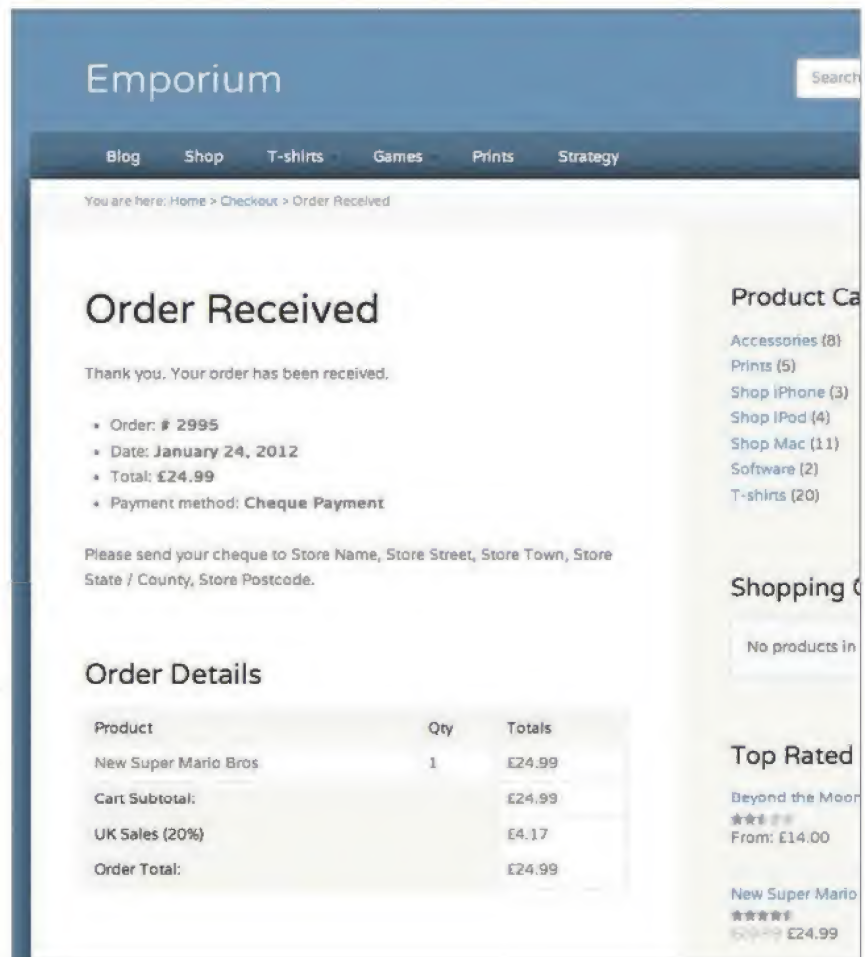
Migrate from SketchUp to WebGL

Conquer the enticing if baffling world of HTML5's native 3D web graphics with SketchUp, CopperCube and WebGL

tools | tech | trends Google SketchUp (free version), CopperCube (trial version), image editor **expert** Robin de Jongh

On the CD
- Google SketchUp model file
- CopperCube animated scene
- HTML and JavaScript files
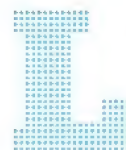
Last issue we created a simple 3D version of the HTML5 logo using Google's mind-bendingly simple but feature-rich 3D app, SketchUp. Now we're going to go a stage further and prepare it for the web by creating an animated scene, setting up lighting, animating it and also applying some simple interactivity.

Stuff like this has been possible for years – so why should we bother with it now? Well, the reason is that HTML5 is rewriting the rulebook and, in the near future, the 3D graphics library – WebGL – will be supported as standard. What this means for web designers is that browsers that support the standard, such as Firefox and Chrome, enable 3D objects to display natively (with no plug-ins such as Flash needed). Essentially this means that 3D elements can become integral to the design of a webpage like never before and we can build on some fundamental principles to create richer experiences..

> ❝ HTML5 is rewriting the rulebook and, in the near future, WebGL will be supported as standard ❞

01 Check WebGL compatibility
Go to **www.ambiera.com/coppercube** and select the Windows or Mac download button for CopperCube, then install the program. This is the 3D content authoring tool you will use to convert your COLLADA (DAE) file to WebGL-readable content. Now go to **http://get.webgl.org**, if you see a spinning cube then you have a WebGL-enabled browser.

02 Open the logo

If you haven't already, pick up a copy of Google SketchUp from http://sketchup.google.com/download. Open the SketchUp HTML5 logo file you created in last month's tutorial, or grab 'HTML5_logo_web.skp' from this issue's disc. In SketchUp, select the logo, go to View>Toolbars>Views and pick the Right view.
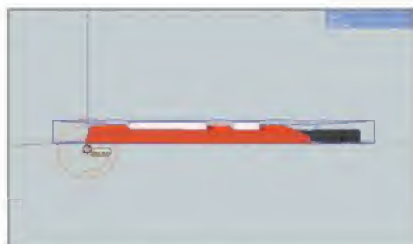
03 Rotate the model

Select the Rotate icon or alternatively press the 'R' key. Click on the blue axis just below the left side of the shield. Move the cursor to the right and you will see it follow a dotted green line. Click here, then move the cursor up and to the left, rotating the shield, and click again when the On Blue Axis message flags up.
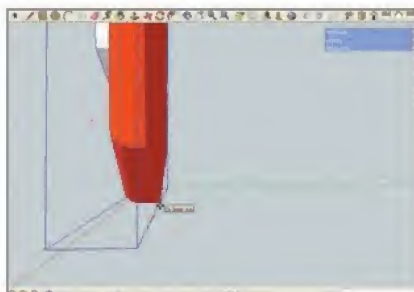
04 Move the model

Zoom in to the tip of the shield using the scroll wheel. Select the Move button and click on the tip, then push the shield along the green axis until the red axis is approximately in the middle of the model. Holding the Shift key will lock movement to the green axis.

05 The centre axis

Once more click the tip of the shield and move the cursor up so that you see the dotted blue axis. Again hold Shift to lock to that axis then click on the origin. Your model should now sit with the lowest centre point at the origin, which is the crossing point of the red, green and blue axes.
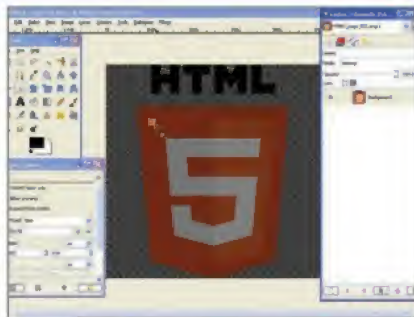
06 Create a colour texture

CopperCube doesn't import SketchUp colours, so we need to create some colour textures instead. In your image editor open the HTML5 logo from part 1, or 'HTML5_Logo_512.png' from the cover disc. Crop a 16 x 16px area of orange from the logo then go to File>Save As and name the file 'Orange.jpg'.
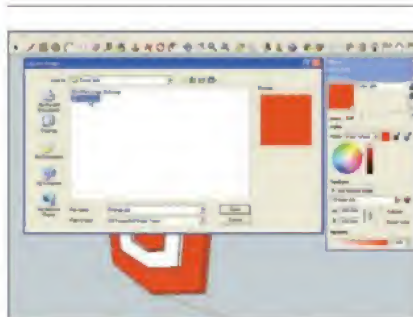
07 Apply the texture

Back in SketchUp, click on the Paint Bucket tool to open the Materials palette. Hit the Home icon to show the materials in the model. Select the orange-coloured area (shield), then go to the Edit>Use Texture Image and browse to the Orange.jpg image you just created (or use the version provided on the CD).

Alternative Stage3D Flash content
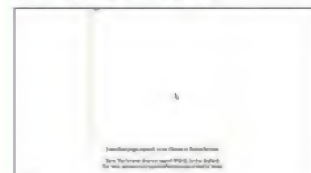
01 Backwards compatible

Those using IE or older versions of Firefox or Chrome won't be able to see WebGL content. In CopperCube go to Publishing Settings and select the Flash tab.
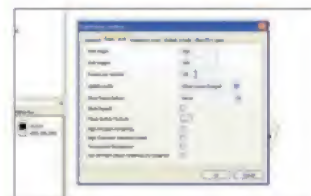
02 Flash settings

Rename your HTML file or else it will be overwritten. Set width, height and frames per second. Click OK, then select Publish as Flash in the top toolbar.

03 Fallback script

Export as usual. In the HTML add the code below between the <canvas> elements. If the browser doesn't recognise the <canvas> element, it will call the fallback.

```
001 <object width="480"
height="480">
002     <embed src="HTML5_
scene.swf"
003     type="application/x-
shockwave-flash"
004     allowscriptaccess="always"
005     allowfullscreen="true"
006     width="480"
007     height="480" wmode="direct">
008     </embed>
009     <div align="center">Latest
flash plugin required, or use
Chrome or Firefox Browser.</div>
010 </object>
011 </canvas>
012
```
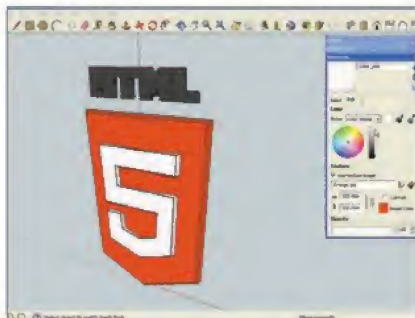
08 Modify the texture

You only need to do this once, because you can modify the hue in SketchUp to create black and white textures. Go back to the Select tab and pick the white material ('5') then add the Orange.jpg texture to it as before. Now click in the middle of the Color Wheel and bump the neighbouring slider to the top (ie white).
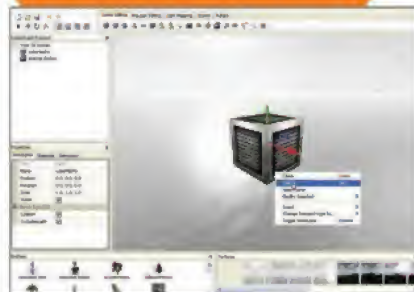

09 COLLADA export settings

Repeat step 8 for the black area ('HTML'), moving the slider just above the bottom. Hit the Spacebar for the Select tool then Ctrl/right-click>Explode. Now select just the 'HTML' text and go to File>Export>3D Model. Make COLLADA the export type and enable the Export only selection and Export texture maps options.


10 Welcome to CopperCube

Name the file 'HTML_text.dae' and hit Export. Now select all of the shield and export this as 'HTML5_shield.dae'. Save and close SketchUp. Launch CopperCube and choose the Free 3D Scene option that appears on startup. Select and delete the metal box displayed in the main window and then go to File>Import>Static 3D Mesh from file.


11 Import SketchUp models

Select and open the 'HTML_text.dae' and 'HTML5_shield.dae' files. Hold the middle mouse button to pan the view until you can see both objects. Click on the Startup Skybox item in the SceneGraph Explorer list and delete it. Go to the Top Down View icon or hit F2; you can rotate the mouse to zoom in or out.
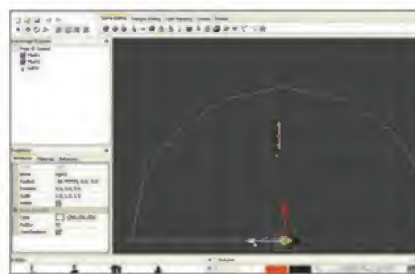
12 Lighten up

In the Scene Editing tab, select Create a Point Light. Click on the red arrow and move the light down so that the ring around it covers the shield; this ring signifies the range of the illumination. Use the blue arrow to push it just to the right of the side of the shield with the '5' element protruding.
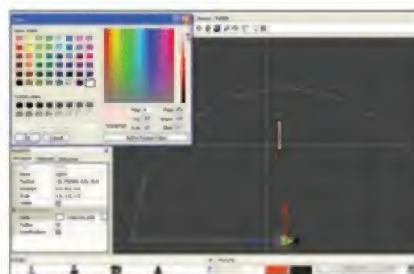

13 Tweak light properties

Next, in the Properties palette, select Color and click on the button with the three dots. Select a red shade in the main panel, then move the slider right up in order to get a very faint pinkish-white; click OK. Now go to the Front view and reposition the light to just above the centre of the shield.

Waiting for JS libraries and 3D authoring tools

If you're a dab hand at JavaScript you may like to know that WebGL is accessed with JavaScript. In fact, if you really wanted to you could describe 3D objects in JS code, then manipulate, shade and animate them using just the WebGL commands. However, just as most designers now use a JS library such as jQuery to do all the hard work, so you should use a library for WebGL. Current frontrunners include Scene.js, Three.js and CopperLicht. Using a 3D authoring tool alongside SketchUp is a best option for most designers and CopperCube (which uses the CopperLicht JS library) is probably the easiest to start with..
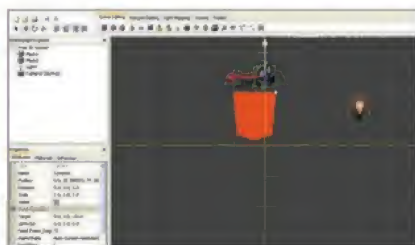
14 Get the camera rolling

Click on the Create a Camera icon and select a Model Viewer Camera. Use the green arrow to move it just above the 'HTML' object. Switch to the Perspective view. Click on the little box at the end of the camera's sight line then use the green and blue arrows to move this into the middle of the shield.

15 Find a focal point

Switch to Front and then Left views to make sure the box is in the centre of the shield; move if necessary. Back in the Perspective view select the camera, go to the Behavior tab and pick Model Viewer Camera Style Controlled. Change the Radius to 20 and uncheck Vertical Movement Allowed. Save the scene.

16 View in browser

Go to Tools>Test as WebGL and use your mouse to orbit the model in your browser. Make adjustments to the camera target if you need to and test again. Back in CopperCube, select the 'HTML' text and go to the Materials tab. Select Dynamic in the Lighting dropdown. Repeat this process for the shield then test again.

17 Update the lighting

Add another light and position it near the opposite side of the shield. This time the effect of the light is updated in real-time. Move it up so that it illuminates the 'HTML' text as well as the shield. Next select the 'HTML' object, go to the Behavior tab and click on Add a new behavior, from here choose Rotate.
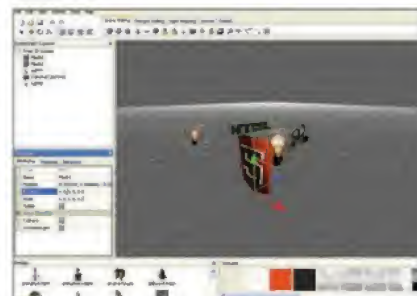
18 Control rotation speed

Change the text to these values: 0.0, 0.2, 0.0. Now go to the Attributes tab and set rotation back to all zeroes. Repeat this for the shield, and this time get it rotating in the opposite direction by entering: 0.0, -0.2, 0.0. At the top of the Explorer palette, pick the Free3D Scene1 and, under Properties, select the Attributes tab.

19 A different viewpoint

Select Background Color and change it to white as you did earlier. Activate the camera object and use the blue, red and green arrows to move it to get the best start view. The camera will be constrained at a fixed distance from the centre of the model, so you can safely move and test this without losing the focus.
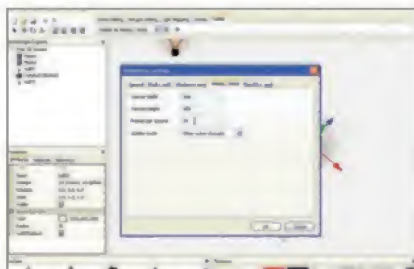
20 WebGL export

Go to Publish>Publishing Settings and, in the General tab, enter 'HTML5_Logo'. Next, in the WebGL tab, enter width and height values of 480, and set the fps to 24. Select Publish as WebGL (.html) from the dropdown before clicking OK. Your WebGL page is created in the same folder as your CopperCube scene.
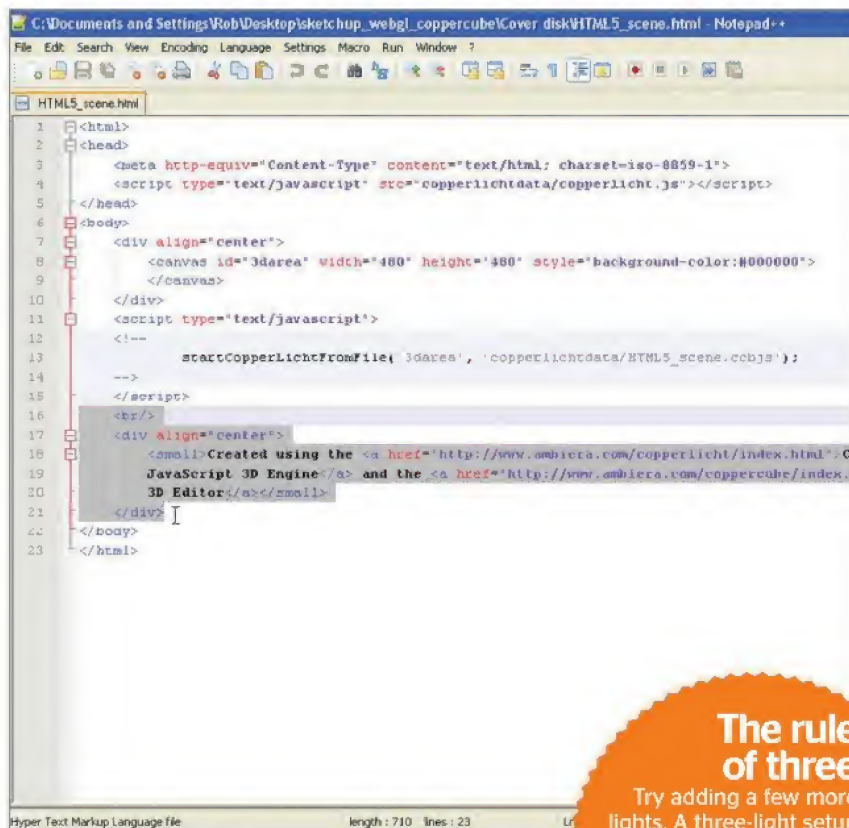
21 Finalise the HTML

Open the HTML file in your HTML editor. Remove the text between the last <script> and the </body> tag. Paste this code into any webpage to display the spinning logo where you like. Just place the 'copperlichtdata' folder into the same web folder. You have now mastered 3D WebGL logos!

The rule of three

Try adding a few more lights. A three-light setup is optimum to give a feeling of depth to your scene. Usually two up front and a smaller back light work well.

web workshop

Building headers with colourful animated text

inspiration **www.roggeundpott.de**

When creating websites with dark backgrounds, colourful stylistic content really stands out – whether it's photos, type or graphics. This is the technique used in real portfolios taken by hand to clients for years, so it's no surprise that this should also be the choice for many when transferring their work online. This is certainly the case for Rogge & Pott Design, whose site uses a dark-grey background to show off its previous projects. Where this style really excels is the animated text header which pops up across the site. This has been done in Flash and uses the Add blending mode to create areas of brightness where the words overlap. The text animates in and out on different pages, depending on the navigation that is selected.

Contrast is a key weapon in any designer's arsenal and we should always consider this when working on a UI. Remember the interface for a website isn't just the navigation, header and branding, but every part of the page that communicates – that can be illustration, text, video, sound and animation. High contrast is always the best way to communicate and is especially good from an accessibility point of view, but beyond that it makes your message clearer as everything leaps out the screen. Classic examples of high contrast would be light text on a dark background or vice versa.

A Flash alternative
If you wanted this look but didn't want to rely on a plug-in such as Flash it's possible to re-create the same effect using HTML5 Canvas. The whole project would need to be set up in code and the canvas set to globalCompositeOperation = "lighter". See issue 193 for more on Canvas.

ROGGE & POTT

Rogge & Pott, Design.

Home Projects Fasten Input/Output Smalltalk Jobs Kontakt

Themen:

Identity ↗   Analog ↗   Digital ↗   Motion ↗

Bright text
Each of the headings for the projects section of the website is animated into the design with a unique bright colour to give it high contrast to the background.

Blending modes
Blending modes affect the way colours appear when overlaid on one another. As the text starts to overlap the Add blend mode simulates coloured light overlapping so tones eventually become white.

Easing does it
As each of the words is brought on to the webpage the animation uses an easing effect so that the content slows smoothly before stopping.

Coloured squares
Under each of the projects is a number of small coloured squares which match the colours of the titles. This colour-codes the projects with the areas they represent.

Projects section
When the user clicks on one of the categories of projects, all of the words animate out of the screen except for the relevant project area(s).

Sixties-inspired styling

<comment>
A view from
the inside of
the project

"We wanted something that plays on the interaction and combination of the different design disciplines that we offer at the agency. Inspired by the classy but bold Helvetica/CMYK/overlay/graphics combination used back in the Sixties, we went for the animated heads using the same colour-coding we adopted for the rest of the site – even if this meant using Flash."
Henning Rogge, creative director, Rogge & Pott

2 Technique Animate your header titles

01 Write a title
Open Flash and use the Text tool to create a large title for your site in a bright blue colour. Change the background colour of the document to dark grey so that it stands out.

02 Convert to a clip
Select the text on the screen and, from the Modify menu, choose Convert to Symbol, give it a name, make it a movie clip and choose top-left on the Registration box.

03 Position off stage
For the time being, move the text off the stage to either the left or right as we will be making the different titles animate onto the page from a variety of places/directions.
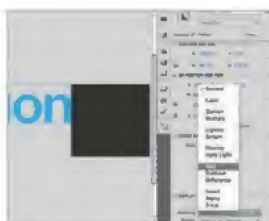
04 Try new blends
With the title selected, look inside the Properties panel and find the Blend Mode dropdown. Change this from Normal to Add in order to get the additive colour effect.

05 Add frames
Select frame 90 on the timeline and hit F5 to add a frame, then Ctrl/right-click the timeline and add a motion tween. Next move the text so it's aligned to the left.

06 Easing into it
In the Motion Editor panel, scroll to the bottom of the window and then, under the Ease section, bump up the Simple (Slow) parameter from 0 to 100.

07 Apply to the X axis
Scroll to the X property in the Motion Editor and change the Ease drop menu from No Ease to Simple (Slow) to apply the easing to this title.

08 Repeat the process
Add more words and convert them to movie clips, then animate them arriving on the screen from various locations at different speeds.

09 Publish the file
Hit Cmd/Ctrl+Return to test the animation; this also publishes a SWF version of the file in the folder that the project is saved to.

3 Technique
Blending modes explained

Blending modes can be a little tricky to understand although they are widely available in many creative programs that help us as designers. Here we reveal a bit of the science behind how they work.

01 Additive blending
Additive blending occurs when pixels that overlap have their values added to the colour of the pixels beneath. If enough colours overlap, the result will take the value up to white; this is the way light behaves too.

02 Subtractive blending
Subtractive blending is what happens when you mix inks or paint together: more and more colours will end up as black. The Subtract blend mode would be an example of this but Darken and Multiply are similar.

03 Overlay blending
This mode is a mix of the two. Light parts become lighter while dark parts become darker using an S-curve. This mode offers some really interesting results – particularly with overlapping images.

web workshop

Apply a modern take on retro styles

inspiration **www.thisistommy.com**

L o-fi styles are looking to cut and paste past styles into the present. Web designers are using these pre-digital effects to paradoxically revolutionise today's more synthetic styles. This isn't so much a battle of retro versus modern as it is an analogue look versus a digital one.

Unlike mixed-media styles, although applying grunge elements, the lo-fi approach is totally tailored and intentional down to every last detail. Will Tunstall, creative partner at Tommy (**www.thisistommy.com**), explains: "Firstly the use of colour becomes vital. We spent a long time looking at those applied in our own site, especially on the Work page. We knew it had to be colourful but for the design to carry off the vintage feel, the colours have to be desaturated and muted by the right

amount to stop them feeling digital. Also to become a convincing part of the page, I also applied subtle gradients to suggest some sunlight fading."

Textures also play a role in creating that sense of weathering, combined with digital assets (eg photos of tarmac, concrete and paint). Tunstall uses one transparent repeatable PNG, applied on top of background colours in the CSS, to save on file size.

The choice of type can also make a great visual impact, creating a more coherent look. Tunstall comments on the fonts used on the Tommy website: "We've picked League Gothic and Alternate Gothic; [they manage] to convey a sense of humour in a very rigid, structured way. Using a single typeface can become quickly monotonous, however, so the two fonts complement each other, and keep the text varied and fresh."

The appeal of the past

"I think people always enjoy a sense of nostalgia – there's a safety and comfort in it. It feels less big business and corporate, and more homegrown. From a brand perspective it's also possibly a reaction to the user now being the main content generator, wanting to fit into that with a softer approach."
Will Tunstall, creative partner, www.thisistommy.com.

Bold letters
Capped letters grab a viewer's attention immediately, yet vary in size and weight to hold the eye. The text is the focus thanks to the simple backdrop.

CSS texture file
These grunge textures are isolated and saved to a transparent repeatable PNG, which is applied on top of background colours set in the CSS code.

Stock ageing
Panel and page elements are combined with stock imagery of things like tarmac and paint to generate a worn, rough-and-ready appearance.

Technique
Age with textures and gradients

Creating that perfect lo-fi layout would be impossible without subtle textures and the right tonal ranges. Textures in particular create distressed/aged effects, while paled gradients can replicate colours seen only in older photos or those exposed to light. Applying these in the right way to your panels and icons can produce exciting results. The choice of fonts is also key; think Alternate Gothic, Impact, Menlo, Arial, BlairMdITC TT, etc.
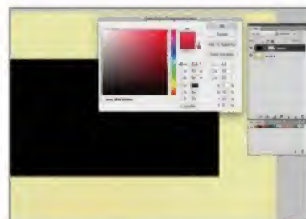
01 Shape up
Choose a simple panel or logo shape, eg a circle or rectangle. Apply a pale colour, setting your foreground and background tones to a lighter and darker variation; we've used #c42036.

02 Apply gradients
Now select Gradient Overlay from the Layer Styles options. Set the Angle to -30. Click and drag your gradient to isolate highlights to your shape's top-left corner. Next, import a grungy texture.
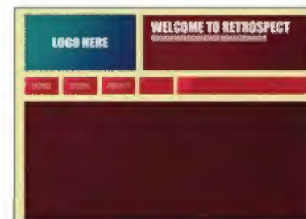
03 Add some bump
Set the texture layer blend mode to Overlay (Opacity 60%) and add a layer mask to the texture. Select both layers, Ctrl/right-click and hit Smart Object. You can now copy this to make more panels.

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6

10

19

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e Streets

HELLO THERE

WELCOME TO TOMMY
THE DIGITAL CREATIVE AGENCY

AT THE TIME OF WRITING, TOMMY IS OVER

43MILLION
SECONDS OLD

WE WORK WITH AGENCIES
BRANDS, COMPANIES AND
INDIVIDUALS
WE LOVE
OUR WORK, OUR OFFICE
SMART IDEAS AND BEING PLAYFUL

BETWEEN US, WE'VE WORKED ON OVER

100

Tonal application
Desaturated colours are applied to avoid a digital feel, with colour gradients added to generate a faded-over-time effect.

Fresh fonts
The site's typography manages to convey both a sense of personality and structure, with a mix of fonts complementing each other and keeping things fresh.

Time-worn tones
Applying the right colour is half the battle won when it comes to lo-fi vintage styles. You have to evoke a former era and what better way than by applying 'time-faded' colours? Photoshop supplies many types you can use in the PANTONE Process swatches, accessible from the Swatches palette flyout – or you can use our lo-fi swatch sample that's on the resource CD.

2 Inspiration
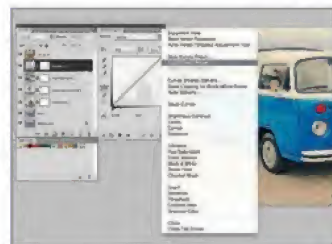## Bygone brands

Will Tunstall explains where the inspiration for the site came from: "Ideas came from a lot of places, but mostly aesthetic print campaigns that were around in the Fifties and Sixties. Core examples were major American brands such as Pepsi and Chrysler. We were also inspired by Geigy Pharmaceuticals packaging from the Seventies. All of these brands promote bold colours, shapes and typography. There's even some influence from toy and food packaging from as far back as the early 1900s in there!"

3 Technique
From new to old

Use Photoshop adjustment filters, blending options and brush tools to create layered lo-fi filters to turn any modern image vintage.

01 Brightness and colour
Duplicate your photo and set the blend mode to Color Dodge at 40-60%. Apply a Sepia Photo Filter adjustment layer at 70% Density. Then add a Brightness/Contrast adjustment layer, with Saturation set to 20.

02 Curve control
Apply a Hue/Saturation adjustment layer with Saturation at 20. Add a Curves adjustment layer and load our 'Lo-fi Curves preset' file from the disc. Check through the R, G and B channels (via the RGB drop option) to get a feel for their arrangement.
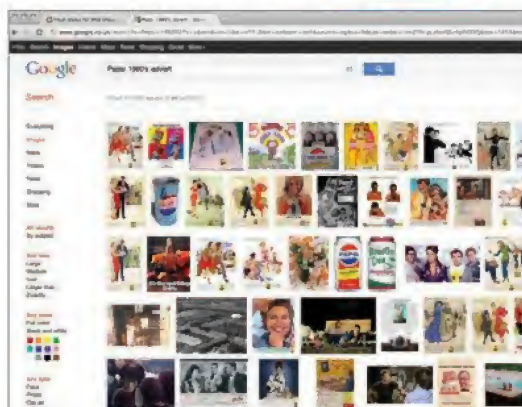
03 Add some flare
Get the discoloured Polaroid effect by creating a new layer and applying large 0% Hardness red/orange brushes around your image. Set the blend mode to Color Dodge (40% Opacity). Finally, merge all layers and apply a low-level Noise filter.

web workshop

Create stylish content on a single page

inspiration **www.ascensionlatorre.com**

The Ascensión Latorre website uses a selection of full-width blocks of content which are stacked on one another, essentially creating a single page that displays everything on offer. Access to content is via a standard navigation system set in a fixed header bar. To give the vertical scrolling a sense of smooth movement a variety of code is utilised.

The key to this site is the fixed header and the individual sections which contain the content. Here we are going to create a basic template that will integrate a fixed header and three content sections which can be populated as desired. Each section is essentially two parts: the containing block and the content block.

The first element we consider is the fixed header (Technique 2). This interacts with the first block, meaning that the first section will need a margin at the top that matches the height of the fixed header to ensure that all content is visible. This also means that the first section will have an ID rather than a class. If a class is used and applied to all sections, each section will have an unwanted margin at the top. To compensate, a new div is going to be used for each section; this offers more flexibility, allowing each area of the page to be customised to suit.

The first element, after the header, is the containing block. This will have a width of 100% and a fixed height, although this is optional. Inside the containing block is another section where the content will be placed. The width is flexible, but the height needs to be the same as the containing block. The last thing to do is to create further sections - as many as you need - using the same simple process.

HTML
```
001 <div id="section01">
002 <div id="section01inner">
003
004 </div><!-- //#section01inner
-->
005 </div><!-- //#section01 -->
```

CSS
```
001 #section01 {
002 background: #FFF url(images/
image.jpg) repeat-x;
003 height: 500px;
004 width: 100%;
005 margin-top: 35px;
006 float: left;
007 padding: 0px 10px;
008 border-bottom: 5px solid
#666;}
009
010 #section01inner {
011 height: 500px;
012 width: 1000px;
013 margin: 0px auto;}
```

Background texture
A plain texture sits behind all the sections to create a backdrop for those that do not have a background element, such as a colour or an image.

Vertical scrolling
The Latorre site is effectively a single page allowing users to scroll down and across to view content. A simple scrolling effect is applied to each link to gently ease visitors into each section.

Image gallery
The Philosophy section boasts an image slider which scrolls horizontally to reveal more images. Individual shots can be viewed full screen with a single click.

COLLECTION
LUXURY BITES

2 TECHNIQUE

01 Holding tag
To make sure the fixed header works in tandem with the rest of the content the first step is to create a div tag. Name it as you wish or use the <header> tag if appropriate. Set the width to 100%, position to fixed, then add a background texture and a bottom border to better separate the content on the page for a clean look.

```
001 header {
002 height: 30px;
003 width: 100%;
004 background: #111 url(images/leather.jpg);
005 position: fixed;
006 border-bottom: 1px dashed #555;
007 }
```

1 Inspiration Avant-garde style

The images found across this furniture maker's site perfectly reflect their signature style – sophisticated and contemporary. Latorre themselves describe their style as classic avant-garde. The whole site makes use of a dark colour palette interspersed with gold and greys all expertly matched by subtle leather textures and shadows. To complement the colour scheme a classic serif font (Museo Slab) is used for titles and these have contrasting colours and differing weights for emphasis. The body text again uses a classic serif font to round off a super-sophisticated website for this Spanish brand.
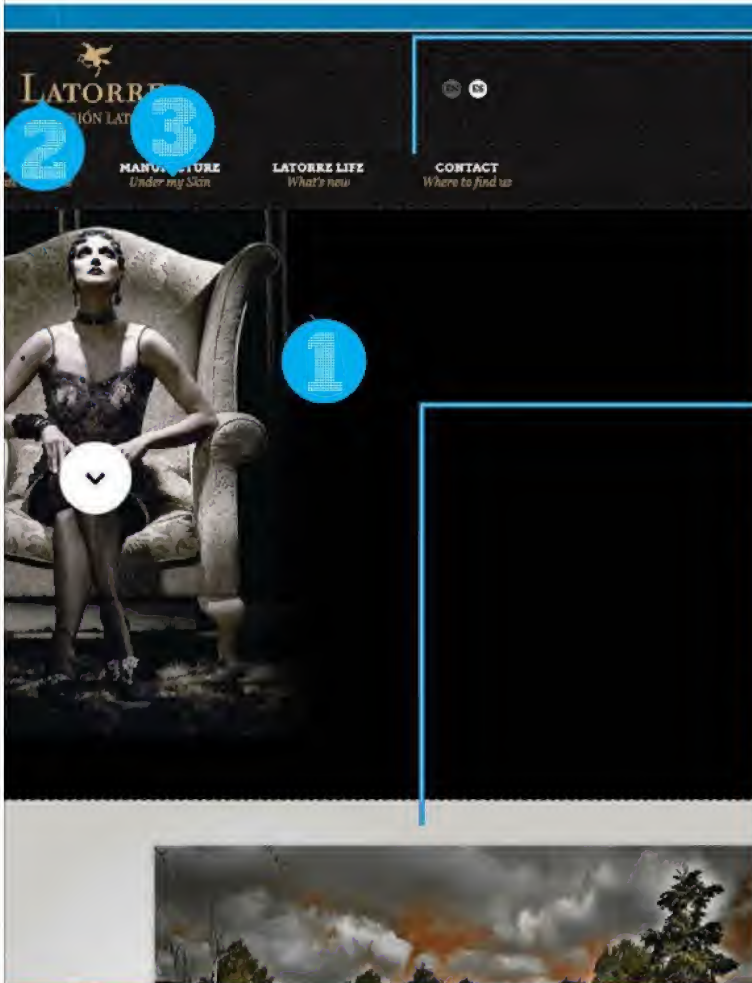
Navigation
The navigation menu is situated inside a fixed header so access to the page sections is always readily available. As the page scrolls down the company name subtly fades out to leave just the logo.

HTML5 tags
Each of the different sections is created using HTML5 tags. Individual elements use the <section> tag; this is defined as 'a generic section of a document' by the WHATWG community (www. whatwg.org).

Scrolling in style with Ascensión Latorre
Each of the sections on the Latorre site is individually styled with the Philosophy section using a parallax background technique. The background uses three layers of transparent images placed on top of one another to create a 3D effect. Careful positioning of the images enhances the effect as the page slides up and down.

TECHNIQUE
Getting to grips with list tags

List tags, or s, are a quick and easy way to create a series of headers on a website's main navigation menu or submenus. Here we take a look at what makes s tick.

01 Unordered lists
A popular method for creating a set of navigation links is the use of the <ul> and <li> tags. This method offers both flexibility and speed in the creation process. To get started add a set of unordered list (<ul>) tags inside the appropriate container tag. Inside these add several list (<li>) tags; you'll need one for each link.

```
001 <ul>
002 <li></li>
003 <li></li>
004 <li></li>
005 <li></li>
006 </ul>
```

02 Remove bullet points
By default, a list adds bullet points; to remove these and take greater control of the list styling set the list style type to none. Now change the margins and padding to 0 for both the <ul> and <li> tags. To modify the orientation of the menu just set the float element of the <li> to left.

```
001 li {
002 margin: 0px;
003 padding: 0px
004 list-style-type: none;
005 float: left;}
```

03 Final touches
Populate the <li> tags and add any more if needed. Add a hash tag (#) – ie LINK ONE; this will activate the link but without redirecting to a destination, which makes it ideal for testing. To increase space, add the necessary padding to suit the design. Finally, include a background image to create a pointer for each item on the list.

```
001 li {
002 margin: 0px;
003 padding: 0px 5px 0px 17px;
004 list-style-type: none;
005 float: left;
006 background: url(images/list.jpg)
no-repeat 0px 2px;}
```

Build a fixed header

02 Inner header
The menu for the header is set inside the holding tag we created in the previous step. Simply add the following code directly after the opening <header> tag: **<div id="innerhead"></div>** - and make sure that you remember to comment the closing tag - ie **<!--// #innerhead -->**. Now set the width to the same as the main section - eg 1,000px - minus any padding, and both the left and right margins to auto.

```
001 #innerheader {
002 width: 980px;
003 padding: 0px 10px;
004 margin: 0px auto;
005 }
```

03 The first section
Next up we need to populate the #innerhead tag with the appropriate links. The most obvious option is to use <ul> and <li> tags (see Technique 3 for more on these). Once complete the first section that appears directly under the header needs to be styled. Note the height of the header - including any padding - and apply this measurement as a top margin.

```
001 background: #FFF url(images/image.jpg)
repeat-x;
002 height: 510px;
003 width: 100%;
004 margin-top: 35px;
005 }
```

Design Cloud

Go mobile

The small screen is more popular than ever. Here we bring together some of the best examples of mobile site design currently gracing the web

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Welcome   Explore   Nearby   Search

Share your photos. Watch the world.

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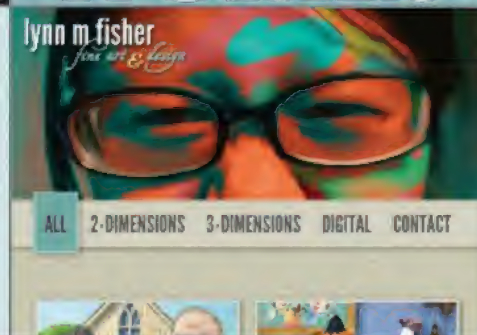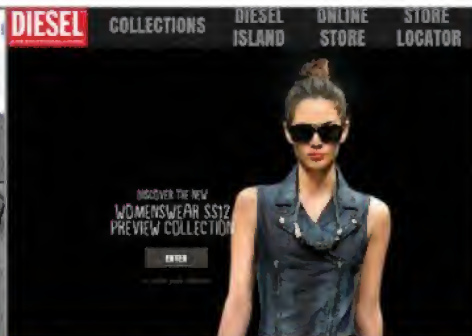
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01	02	03
04	05	06
07	08	09
10	11	12

Left-hand page

1. http://m.flickr.com
2. www.diesel.com
3. http://m.hersheys.com
4. http://sundaybestdesigns.com
5. www.warface.co.uk
6. www.cappuccinodigital.com.br
7. http://tinyurl.com/stonesets
8. http://m.m1k3.net
9. http://m.creativecarlos.com
10. http://spigotdesign.com
11. http://owltastic.com
12. http://lynnandtonic.com

13	14	15
16	17	18
19	20	21
22	23	24

Right-hand page

13. www.space150.com
14. www.hk.com
15. http://mobile.visith:hhock.org
16. www.smokeybones.com
17. http://m.panerabread.com
18. www.hm.com
19. http://m.viventy.de
20. www.moulinrouge.fr
21. www.barackobama.com
22. http://trickpong.com
23. www.potterybarn.com/m
24. www.eroi.com

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Develop a secure log-in system with RoR

Part 2 of our Rails mini-series moves on to how to add user management to your apps. **Page 84**

NEW 12-page section

An in-depth introduction to JSON: part 2

Build on last month's starter guide by implementing a Twitter feed. **Page 88**

Push for peak performance

Why optimising your code still matters, with an assortment of techniques, tools and developer resources. **Page 80**

PUSH FOR PEAK PERFORMANCE

With today's ever-more powerful hardware and superfast networks, it can be easy to grow complacent when it comes to keeping your code light. Envato evangelist Jeffrey Way is here to persuade us it's more important than ever and offer a few expert tips along the way...

Believe it or not, the concept of optimising front-end code for maximum performance is a relatively new thing. Sure, years and years ago, we knew that it was important, but we simply didn't have access to the tools that we do today. Even six years ago, we were far more concerned with wrangling our websites into functioning correctly in Internet Explorer 6 than with squeezing every ounce of performance out of our applications.

Luckily, these days, as Chrome and Firefox continue to fight for the highest version number, we're in a golden age of web development. Thanks to CSS3 and HTML5, designers are able to drastically reduce the 'weight' of their designs. Background images have been replaced with CSS3 gradients, while @font-face,

much to every designer's delight, has taken the place of sIFR (Flash-based fonts). Even the usage of the various new HTML5 elements helps to provide a tiny performance boost when querying the DOM.

Though a saving of a few hundred milliseconds might not sound a lot, rest assured, it can make all the difference. Besides, this is your craft; if you won't consider these sorts of things, who will?
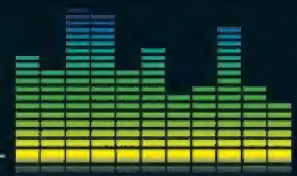
Ask yourself this: when was the last time that I read a webpage from top to bottom? It's very possible that your answer will be: never. We exist in an environment where immediate gratification is essential. Even an additional second can serve as the difference between making a purchase and/or moving on to the next source of input.

In 2006, Google found that a half-second increase in page load speeds managed to reduce its traffic by as much as 20 per cent. An isolated incident, you say? Not likely; Amazon came to the same conclusion when it learned that, as page load speeds increased in 100ms intervals, revenue reduced substantially.

Still not convinced? Well, it's been calculated that 49 per cent of users will abandon a website or switch to a competitor after experiencing performance issues; if that doesn't ring alarm bells, nothing will!

Common pitfalls

Unfortunately, much of the performance optimisation advice in the blogosphere revolves around techniques that, in all honesty, have negligible effects on performance. Here are a few of the main ones:

1. Single vs double

The majority of PHP developers will likely be familiar with the single vs double debate. For those unfamiliar, the basic argument goes that, for performance reasons, it's better to wrap your strings in single quotes, rather than double quotes. The justification is that, because PHP won't need to detect whether variables are contained within the string, performance will improve as a result.

Not only is this not true, but it takes the concept of pre-optimisation to an extreme. If designers would instead focus their energy on the file size of their images, they would experience dramatic improvements in performance. Tools like Smush.it (www.smushit.com) make this process a cinch.

With Yahoo!'s Smush.it, you can automatically apply lossless compression to images

Smush.it will filter through a supplied set of images, provide lossless compression and return a ZIP file containing the collection of optimised images.

2. jQuery selectors

jQuery fans have undoubtedly read countless articles which recommend various ways to optimise the selectors that are passed to jQuery. Again, though, the truth is that as long as you are not obnoxious with your selectors, and pay attention to the fact that its selector engine – Sizzle – parses selector strings from right to left, jQuery does a fantastic job of optimising the code as much as possible.

In most cases, whether you're using children() or find() to hunt down a particular element won't even begin to have a perceivable effect. This is not where your time is best invested. Certainly pay attention to performance, but focus on the right things.

3. CSS selectors

At one point or another, most of us believed the CSS universal * selector was terrible and should never be used. The truth is, when referenced by itself, this selector is no different to referencing any other element. The performance hits begin when it's used as a descendent selector, such as: .content > *. Because CSS is parsed in a right-to-left format, it first must obtain every element from the DOM and then determine whether each is a child of the element with a class of content. In these situations, you should never use the universal selector.

However, should you need to perform an action similar to zeroing out the margin and padding for all elements, feel free to use it as follows:

```
001 * { margin: 0; padding: 0; }
```

Or perhaps you want to regain some sanity by returning to the days of yore and IE's old box model:

```
001 /* Rapidly gaining in popularity this year
*/
002 * {
003     -webkit-box-sizing: border-box;
004     -moz-box-sizing: border-box;
005     box-sizing: border-box;
006 }
```

As long as you're working with a relatively maintainable website, there is little to worry about. Remember, there are far, far bigger things to be concerned about before focusing your attention on CSS selector performance.

Core contributor to WebKit, Antti Koivisto, couldn't have put it any better, when he said: "My view is that authors should not need to worry about optimising selectors (and from what I see, they generally don't). That should be the job of the engine."

Best practices

A startling statistic worth pointing out at this point is that 80 per cent of page loads are spent on the frontend – or in other words, the images, stylesheets and scripts that make our sites look pretty.

Despite the ubiquitous bad advice that seeps out from the internet, companies like Yahoo! and Google have gone to great lengths to recommend a set of tried-and-true best practices, which should be integrated into all projects.
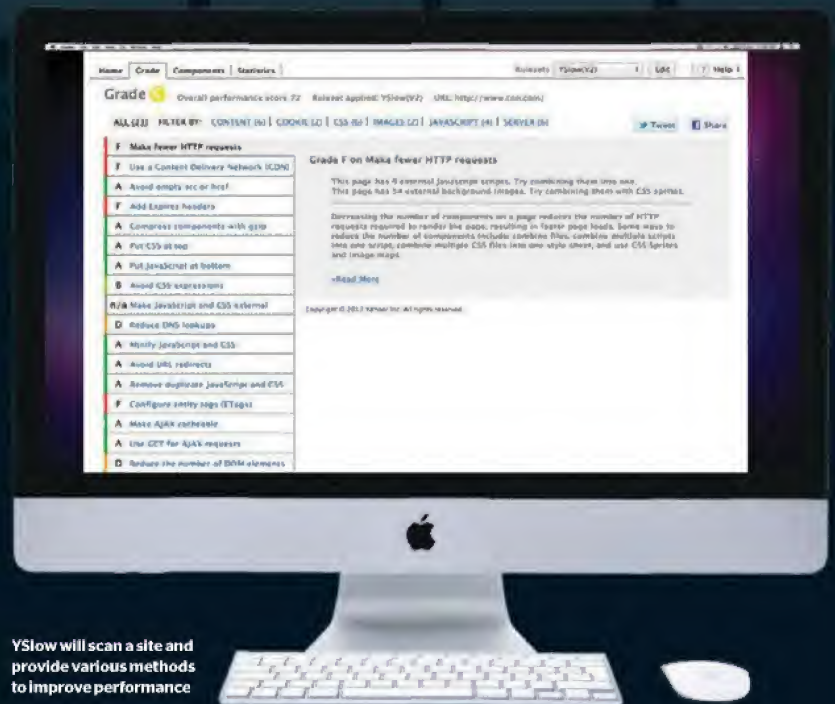
YSlow will scan a site and provide various methods to improve performance

For those wary of toying with the command line, there are friendlier apps like LiveReload, CodeKit and SimpLESS

YSlow

Yahoo's YSlow is a browser extension which analyses your website and automatically detects hotspots, or areas where performance can be honed. It accomplishes this by conducting a range of tests and grading each A-F. Your score for each test will ultimately be averaged into one final grade.

Among other things, these tests will ensure that stylesheets and scripts are placed at the top and bottom of the document, respectively. Doing so manages to achieve the illusion of a faster page load. You'll find that particularly in older browsers, scripts are not downloaded in parallel. This translates to the rest of the page not being parsed until the script has fully downloaded.

Perhaps most importantly, though, YSlow determines whether all assets – that is, the scripts and stylesheets – have been concatenated and compressed. Concatenation refers to the process of taking, for example, three HTTP requests, or stylesheet links, and then combining them into one larger file. This achieves a reduction of two HTTP requests, which may on the face of it appear to be insignificant – however it's anything but.

In addition to concatenation, file compression – or gzipping – can reduce a file's size by as much as 40-70 per cent. While various online compression tools are available, such as CSS Drive, it's far more efficient to assign the task of combining and compressing assets to your build tool of choice. Otherwise, you'll likely waste hours over the course of a project's life cycle repeating this tedious process.

Automation

HTML5 Boilerplate recently exported its Ant build script to a separate project, hosted on GitHub. This script, among other things, will dynamically combine and compress assets, while 'automagically' updating the link and script references in your documents.

Ben Alman created a command line tool, called Grunt, which is tailor made for JavaScript applications. Through the use of a grunt.js configuration file, the process of concatenation, compression and validation (JSHint) can be instantly executed each time that a project is saved.

CSS preprocessors, like Sass, Less and Stylus, in addition to expanding the functionality of CSS, offer the ability to use multiple stylesheets during development – for organisational purposes – while ultimately exporting a single compressed stylesheet. For those who are wary of toying with the command line, there are a handful of friendlier apps available, including LiveReload, CodeKit and SimpLESS.

In addition to Yahoo!'s YSlow, Google offers its own performance tool called Page Speed. While this provides much of the same functionality, there are some differences. As a rule of thumb, it's important to test and optimise websites with both extensions.

Similar to YSlow, Google Page Speed provides its own set of checks and balances for a website

Script loaders

Resource loaders – such as yepnope.js – are an essential tool in every web designer's toolbelt these days. Because many of the newest HTML5 JavaScript APIs don't yet have widespread support, we use polyfills to 'fill in the gaps'. Coined by Remy Sharp, founder of JS conference Full Frontal, a polyfill is a bit of code that fills in missing functionality gaps for older browsers – sort of like regressive enhancement.

For instance, while we can freely make use of native geolocation support in most modern browsers these days, the same certainly can't be said for older browsers like Internet Explorer 8. In these cases, a polyfill can be used to mimic the Geolocation API.

However, there is a file-size cost to these polyfills. Doesn't it seem silly to import various polyfill scripts into an application when it's quite likely that the visitor is browsing in a modern browser, which has no use for the polyfill? Of course it is.

Luckily, resource loaders enable us to conditionally load assets, based upon a specified condition: 'If the browser does not provide native Geolocation support (navigator.geolocation), then only on that condition should it load the geolocation polyfill script.'

While yepnope.js is a standalone script, it is also integrated into the popular Modernizr library, a tool that detects support for HTML5 and CSS3 features. To make use of it – referred to as Modernizr.load – a

CodeKit is an app for Mac that compiles Less, Sass, Stylus, CoffeeScript and Haml files
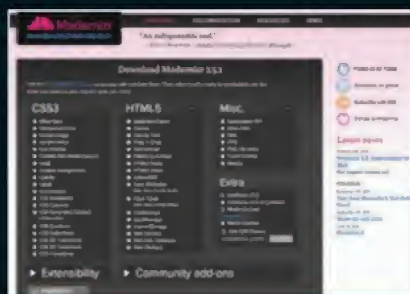
Modernizr is a hugely popular JavaScript library that performs CSS3 and HTML5 feature detection

custom build of Modernizr needs to be generated. At this point, conditionally loading assets is essentially a walk in the park.

```
001  Modernizr.load({
002    test: Modernizr.geolocation,
003    nope: 'geolocationPolyfill.js'
004  });
```

This code instructs Modernizr to only load the geolocationPolyfill.js script on the condition that the browser does not provide native geolocation support. This way, visitors to your website don't have to 'pay' for the things they'll never make use of.

Minimising CSS3 weight

All web designers should be thankful that the browser vendors experimented with the new CSS3 properties as early as they did. That said, we're now at a point when a single property can require as many as five separate versions to achieve cross-browser compatibility which isn't ideal. As an example, for CSS3 transitions, WebKit, Mozilla, Microsoft and Opera prefixes should be represented.

```
001  .transition {
002    -webkit-transition: all 1s;
003    -moz-transition: all 1s;
004    -o-transition: all 1s;
005    -ms-transition: all 1s;
006    transition: all 1s;
007  }
```

The obvious downside to this is the fact that, particularly for larger, CSS3-heavy designs, the stylesheet's file size will increase significantly.
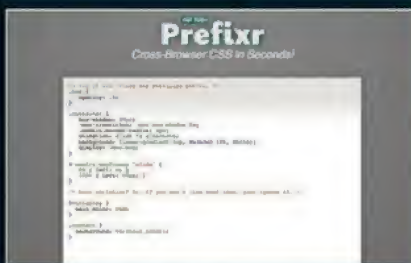
Achieve cross-browser CSS3 in seconds with Prefixr

Though tools like Nettuts+ Prefixr make the process of writing cross-browser CSS3 as easy as the click of a button, alternative JavaScript-based solutions, like -prefix-free, take a different approach: create your designs using the official syntax and, when the page loads in the browser, -prefix-free will detect the current browser and dynamically apply the necessary vendor prefixes to the properties.

Though one hurdle to -prefix-free is that it's a JavaScript-based solution, a considerable advantage is that the stylesheet's file size can be significantly reduced – not to mention the fact that you can finally break free from prefix hell!

With -prefix-free, you have the luxury of using the official syntax for the new CSS3 properties

Waterfalls

Monitoring the load cycle of a page is decidedly easier these days, thanks to tools like Firebug and Chrome Developer Tools. Often referred to as 'the waterfall' – and available via the Network tab in Chrome Dev Tools – the timeline provides vital information on the number of milliseconds required to load each asset. This can be used to detect and correct any major trouble-spots.
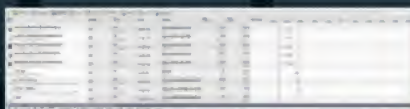
The timeline or 'waterfall' is available via the Network tab in the Chrome Developer Tools

Take it to the next level

The subject of performance optimisation requires an entire book to detail effectively. This feature has only scratched the surface, in an attempt to whet your appetite. If you'd like to learn more, Steve Souders' (creator of YSlow) book, *Even Faster Web Sites*, is a vital resource. Be sure to also check out our box out on the right for more associated book and app suggestions for developers. On the other hand, should you desire the easy way out, HTML5 Boilerplate (html5boilerplate.com) is a fantastic starting point that can boast a plethora of best practices with many of YSlow's performance recommendations baked into the template.

Develop a secure login with RoR

We continue our short series on RoR with a look at applying authentication and user management to your formative Ruby applications (part 2)

tools | tech | trends Code editor, command line, Ruby on Rails 3.2
expert Matt Gifford

On the CD
• Step code

Ruby on Rails as a development framework provides web developers with the ability to easily generate powerful dynamic applications using relational mapping and the model view controller (MVC) patterns.

Last month we created a simple blogging application from the ground up, generating the required scaffolds and controllers to manage blog post listings including admin functionality to edit and destroy entries. All of this was handled with minimal coding and made use of Rails' built-in helpers and generation scripts to create the underlying architecture for each component.

In this tutorial we will extend our blog application and add log-in authentication controllers to manage access to restricted pages. We'll see how to reconfigure routes to handle the authentication process and simplify URL endpoints for users. We'll also create a global layout for the application and have a look at creating a stylesheet powered by SASS for dynamic CSS generation.

01 Adding gems

For our authentication system we want to encrypt, or hash, any supplied passwords. Open Gemfile in a text editor and add gem 'bcrypt-ruby' to the bottom. Once saved, open your Terminal window to install the bundle and make sure it has been included. You can then launch the Rails server.

```
001 > bundle install
002 > bundle show bcrypt-ruby
003 > rails server
```

02 User scaffold

We need to create a new scaffold for user data. We'll store the name and a hashed password in the database instead of a plain string. Once scaffold is done we migrate the changes to the database. Manage this with the built-in rake helper and run these commands in the Terminal window.

```
001 > rails generate scaffold User name:string password_
digest:string
002 > rake db:migrate
```

03 User model

Let's add the definitions to our user model now. Open app>models>users.rb and enter the validation rules within the class. We need to ensure that a name has been supplied and is unique. Rails will manage our secure password for encryption and password confirmation boxes on the frontend.

```
001 class User < ActiveRecord::Base
002 validates :name, presence: true, uniqueness: true
003 has_secure_password
```

04 Editing controllers

Open app>controllers>users_controller.rb and amend the create and update definitions. When a user is created or edited we'll return the admin user to the main users listing to display all of them instead of showing a specific

user record. We can do this by changing the redirect_to value for the HTML actions, pointing it to the users_url location. Find the full code on the disc.

```
001 def create
002     @user = User.new(params[:user])
003     respond_to do |format|
004         if @user.save
005             format.html { redirect_to users_url, notice: 'User
was successfully created.' }
006             format.json { render json: @user, status: :created,
location: @user }
007         else
008             format.html { render action: "new" }
009             format.json { render json: @user.errors, status:
:unprocessable_entity }
```

05 Amend the display

Open app>views>users/index.erb and delete the table header and row that would output the hashed password on the screen. Beneath the h1 tag add a conditional statement to output a notice variable if it exists, which will be returned from the user controller after a successful update to the database. Once again, the full code is on the disc.

```
001 <% if notice %>
002 <p id="notice"><%= notice %></p>
003 <% end %>
```

06 Password input

Rails can automatically handle password confirmation when entering a record. Open app>views>users>form.html.erb and replace the password_digest form field with two new fields: password and password_confirmation. Get the complete step code on the CD.

```
001 <div>
002     <%= f.label :password, 'Password' %>:
```

```
011    session[:user_id] = nil
012    redirect_to home_url, notice: "Logged out"
013  end
```

09 Log-in form

Open app>views>sessions>new.html.erb into which we'll add the log-in form to allow for authentication. In this form we are not relating directly to any model object, but we can make use of some helper methods to create the form, text input and password input fields on our behalf.

```
001 <% if flash[:alert] %>
002 <p id="notice" ><%= flash[:alert] %></p>
003 <% end %>
004 <div id="login-form">
005 <h4>Please Log In</h4>
006 <fieldset>
007 <label for="name" >Name:</label>
008 <%= text_field_tag :name, params[:name] %>
009 </fieldset>
010 <fieldset>
011 root :to => 'home#index', as: 'home'
012 <label for="password" >Password:</label>
013 <%= password_field_tag :password, params[:password] %>
014 </fieldset>
015 <%= submit_tag "Login", :class => "button button-pink"%>
016 <% end %>
017 </div>
```

10 Include routes

Our generated controller created some simple routing options for our Sessions and Admin requests. We will redefine them ourselves to manage the login/logout. Open config>routes.rb and delete the generated routes for sessions. We can now set new routes for the Sessions and Admin controllers. Find the complete set of code on the disc.

```
001 get 'admin' => "admin#index"
002 controller :sessions do
003   get 'login' => :new
004   post 'login' => :create
005   delete 'logout' => :destroy
```

11 Limiting access

We now turn our attention to restricted areas. Open app>controllers> application_controller.rb and assert that all actions must run the authorize definition before a request filter is processed. This will check for an existence of the user ID in the session scope and, if not found, force the user to log in.

```
001 before_filter :authorize
002    def authorize
003    unless User.find_by_id(session[:user_id])
004      redirect_to login_url, notice: "Please log in"
005    end
```

12 Public areas

We need to allow for some publicly accessible areas of the site that don't force login. To do this we can use the skip_before_filter function, which will bypass the default application behaviour set in the previous step. Add the following line in the Sessions and Home controller files.

```
001 skip_before_filter :authorize
```

<Above>
• Access to restricted controllers and pages is enforced and a non-logged-in user will be redirected to the log-in screen to continue

```
003    <%= f.password_field :password, size: 40 %>
004 </div>
005 <div>
006    <%= f.label :password_confirmation, 'Confirm' %>:
007    <%= f.password_field :password_confirmation, size: 40 %>
008 </div>
```

07 Authentication

To control access to our administrative areas we need to create two different controllers. The Sessions controller will handle persisting, logging in and logging out an authenticated user, while the Admin controller will act as the welcome screen for logged-in users. Run the following commands in your Terminal window to generate these controllers.

```
001 > rails generate controller Sessions new create destroy
002 > rails generate controller Admin index
```

08 Defining actions

Add the authentication actions to the Sessions controller. Open app>controllers>sessions_controller.rb and include the following code within the create definition. For an unsuccessful authentication attempt, we will redirect the user back to the log-in area by way of a friendly error message. Similarly, for logout, we also need to destroy the stored session user ID and redirect back to the homepage.

```
001 def create
002    user = User.find_by_name(params[:name])
003    if user and user.authenticate(params[:password])
004      session[:user_id] = user.id
005      redirect_to admin_url
006    else
007      redirect_to login_url, alert: "Invalid user/password combination"
008    end
009  end
010 def destroy
```

13 Create the layout

Open app>views>layouts>application.html.erb, which provides the default layout for pages within the app. In the head tag we can make use of RoR functions to load the default stylesheet and JavaScript as well as create a CSRF token to assist in protecting against XSS attacks. The full code can be found on the cover disc.

```
001  <head>
002    <!--META Tags-->
003    <meta charset='utf-8'>
004    <meta name="description" content="">
005    <meta name="author" content="">
006    <meta name="viewport" content="width=device-
width,initial-    scale=1">
007    <!--Title-->
008    <title>Ruby on Rails Blog</title>
009    <%= stylesheet_link_tag    "application" %>
010    <%= javascript_include_tag "application" %>
011    <%= csrf_meta_tags %>
012    <!--HTML5 IE Fallback-->
```

14 Getting SASSy

Ruby on Rails provides developers with the ability to write CSS files using the SASS syntax and nested elements. This can really help with maintenance and management as well as improving readability. Rename app>assets>stylesheets>application.css to 'application.css.scss' and then add the provided CSS styling. Complete code is on the CD.

```
001  footer {
002    clear:both;
003    text-align:center;
004    padding:30px;
005    line-height:20px;
006    color:#838383;
007    p {
008      color:#989898;
009    }
010    ul li {>
011    ul li {
012      list-style:none;
```

15 Dynamic navigation

Open app>views>layout>application.html.erb into which we'll add a navigation menu to the global template. By searching for the existence of a specific user ID value within the session scope we can display the relevant menu options depending on whether or not the user is currently logged in.

```
001  <ul>
002    <li><%= link_to 'Home', home_path %></li>
003    <% if session[:user_id] %>
004    <li><%= link_to 'Posts', posts_path %></li>
005    <li><%= link_to 'Users', users_path %></li>
006    <li><%= link_to 'Logout', logout_path, method:
:delete %></li>
007    <% else %>
008    <li><%= link_to 'Login', login_path, method: :get
%></li>
009    <% end %>
010  </ul>
```


‹Left›
• Love it or loathe it, the Terminal window is your friend and can be used for debugging and understanding exactly what's happening on each request

Code library
In detail
Let's take a closer look at some of the core features available in the Rails environment

What is a Gemfile?
In Rails, the Gemfile is where you specify which gems (dependencies) you wish to use within a project, and is normally stored within the root

With SASS powering the stylesheets we can use variables, mixins and functions in our CSS pages to define variables and streamline the code.

```
001  $gray: #919191;
002  $pink: #ea4c89;
003  @mixin margins($margin_params) {
004    margin: $margin_params;
005  }
006
007  @mixin boxshadow($boxshadow_params) {
008    -webkit-box-shadow: $boxshadow_params;
009    -moz-box-shadow: $boxshadow_params;
010    -o-box-shadow: $boxshadow_params;
011    box-shadow: $boxshadow_params;
012  }
```

Route configuration is an incredibly powerful and important part of RoR applications. Here we can map one controller to another and create detailed URL mappings.

```
001  controller :sessions do
002    get 'login' => :new
003    post 'login' => :create
004    delete 'logout' => :destroy
005  end
006
007  match 'post' => 'home#index'
008  match 'post/:id' => 'home#show', :as =>
:showpost
```

Ruby on Rails contains a superb set of helpers to assist in development. Here we make use of the form tag helpers to quickly generate form elements for us.

```
001  <fieldset>
002  <label for="name" >Name:</label>
003  <%= text_field_tag :name, params[:name] %>
004  </fieldset>
005  <fieldset>
006  <label for="password" >Password:</label>
007  <%= password_field_tag :password,
params[:password] %>
008  </fieldset>
009  <%= submit_tag "Login", :class => "button
button-pink" %>
010  end
```

An in-depth introduction to JSON: part 2

Building on last month's tutorial, learn how to add a Twitter feed to your page using JavaScript Object Notation

tools|tech|trends Text editor (eg Dreamweaver; not Microsoft Word) and a web browser **experts** Eric Freeman, Elisabeth Robson

On the CD
- tweets.html
- tweets.css
- tweets.js
- tweets-homework.js

I n the previous tutorial you saw how to generate JSON strings for practically any JavaScript object and how to re-create objects from those strings. Using JSON, you can stash objects in the browser's local storage for later use.

In this article we're going to take this to the next level by retrieving JSON over the network from web services, and then using those objects in our JS code. More specifically, you're going to make use of Twitter's web service to place a Twitter feed right into your page.

First we'll write code to take a JSON object containing tweets and display those in a webpage. Next, we'll use a protocol named JSONP to retrieve a set of tweets. As you'll see, JSONP can be used to fetch data from a remote service without worrying about any cross-domain security issues. Finally, we'll put all this together and display live tweets each time the page is loaded. In our example we're retrieving the most recent tweets from @WebDesignerMag;, but once you've got the hang of it, you can tap into any tweet timeline you like.

01 Begin with a list…

Start by creating an HTML file that contains a simple body with an unordered list (lines 10-11), where you'll be putting the tweets after you've retrieved them. You'll find this file, along with the CSS code to go with it, on the resource disc included with this issue.

```
001 <!doctype html>
002 <html lang="en">
003 <head>
004   <title>WebDesigner Tweets</title>
005   <meta charset="utf-8" />
006   <link rel="stylesheet" href="tweets.css">
007   <script src="tweets.js"></script>
008 </head>
009 <body>
010   <ul id="tweetsList">
011   </ul>
012 </body>
013 </html>
```

02 Write a function to handle the tweets

Now start a function named processTweets() to take the tweets and display them; we'll worry about retrieving the tweets in a bit. Go ahead and add this code to the 'tweets.js' file (we'll fill in the code in step 4):

```
001 function processTweets(tweets) {
002 }
```

03 Understanding Twitter's JSON

To write the function processTweets(), you first need a basic understanding of how the Twitter feed works. Using your browser you can request any user's timeline in the JSON format. Let's take a look at an example by entering this URL into your browser: http://twitter.com/statuses/user_timeline/webdesignermag.json

Below is roughly what you'll find. We've removed some of the properties so you can see the structure more clearly; the complete data is on the CD.

```
001 [
002   {
003   "place":null,
004   "created_at":"Wed Jan 18 10:12:46 +0000 2012",
005   "retweet_count":5,
006   "user": {
007     "followers_count":14954,
008     "profile_image_url":"http:\/\/a1.twimg.com\/profile_
images\/822697867\/webdes_logo_normal.jpg",
009     "statuses_count":645,
010     "name":"WebDesignerMag",
```

One of the things you might have noticed in the previous tutorial is that JSON is easy to read and understand. The JSON from Twitter is in the form of an array of tweets – each tweet with its own properties including the user's screen name, the text of the tweet, what time they tweeted and much more.

04 Writing the processTweets() function

Now that you know what Twitter's JSON looks like, you can start filling in the processTweets() function. Essentially the function takes an array of tweets and displays them in the page. First, get the tweetsList <ul> where you'll be adding the data (line 2), then use a for loop to iterate through each tweet in the array passed to processTweets() (lines 5-8).

```
001 function processTweets(tweets) {
002     var ul = document.getElementById("tweetsList");
003
004     // add all tweets to the tweets menu
005     for (var i = 0; i < tweets.length; i++) {
006         var tweet = tweets[i];
007         // code to display each tweet here
```

```
008     }
009 }
```

05 Display tweets in the page

To display a tweet, use a list element in the tweetsList like this:

```
001 <li><div class="tweet"><span class="tweetText">tweet text
goes here</span></div></li>
```

In each <li> element, we'll add a <div> and a <span> with an embedded tweet (see the CSS included on the cover disc for styling).

06 Insert the HTML

Next, write the code to create and insert the HTML into the tweetsList list. Create a new <li> element for each tweet (line 9), write the <div> and <span> elements to match the format above, add the <span> to the <div>, the <div> to the <li>, and finally add each tweet item to the tweetsList <ul>. You can find the full code for this step on the disc.

```
001 function processData(tweets) {
002     var ul = document.getElementById("tweetsList");
003
004     // add all tweets to the tweets menu
005     for (var i = 0; i < tweets.length; i++) {
006         tweet = tweets[i];
007
008         // create list item element
009         var li = document.createElement("li");
010
```

07 Retrieving tweets

One way you can retrieve data from a web service with JavaScript is by using the XMLHttpRequest method (also known as AJAX). Only there's a problem with using AJAX: it enforces security measures that prevent you from making a request if your page and the web service you want to contact aren't located within the same domain. Twitter isn't likely to host your page on its site, or to go through a lot of security configurations to support your page, so

XMLHttpRequest simply isn't a viable option for retrieving tweets. If you aren't familiar with XMLHttpRequest, no worries, as we won't be using it here.

08 Introducing JSONP

JSONP is a simple protocol you can use to retrieve data that gets around these cross-domain security issues. We'll warn you now, it's a little convoluted. That said, it is widely supported and well worth the effort to learn. The first thing to know about JSONP is that it uses a <script> element to retrieve data - note that when the browser sees a <script> element with a URL in the src attribute, it automatically downloads the JavaScript at that URL. In fact, that JavaScript can be a JSON string, so you can use a <script> element to retrieve JSON data. Here's an example: to retrieve the JSON using the Twitter URL we used above, you can use a script element like this:

```
001 f<script src="http://twitter.com/statuses/user_timeline/
webdesignermag.json"></script>
```

09 How JSONP works

Now, you might be thinking, 'That's great, but how do I get my hands on the JSON that the <script> element retrieves?' And you'd be right to ask. This is where JSONP gets a little convoluted. To access the JSON retrieved by the <script> element, you need to supply one more piece of the URL: a callback function that can take the JSON as an argument when it is obtained. With Twitter, you provide the callback function like this:

```
001 <script src="http://twitter.com/statuses/user_timeline/
webdesignermag.json?callback=processTweets"></script>
```

10 The meaning of the 'P'

If you type the URL above into the browser you'll see that the JSON tweet data is now wrapped in a function call to the function processTweets(). That function call wrapping is known as 'padding' (the 'P' in JSONP). Note that the results from Twitter are just like any other JavaScript you retrieve using the <script> element - the browser runs that JS code just like it would any other. When the browser runs the JavaScript it gets from Twitter, it will call your processTweets() function and pass in the JSON data for the tweets.

11 The handler

Fortunately you've already written a processTweets() function that knows just what to do with the array of tweets. Think through how this works again before going on: first you use a <script> element to retrieve the JSON at the URL above. Further, you supply a callback function, and once the JSON is delivered it is passed to that function - in this case, processTweets(), which handles the data. (Note that you don't have to explicitly JSON.parse() the JSON that's retrieved; that is handled for you by the <script> element.)

12 Putting it all together

To see this all in action, add the <script> element to your HTML at the bottom of the page. The full step code is on the disc.

```
001 <!doctype html>
002 <html lang="en">
003 <head>
004   <title>WebDesigner Tweets</title>
005   <meta charset="utf-8" />
006   <link rel="stylesheet" href="tweets.css">
007   <script src="tweets.js"></script>
008 </head>
009 <body>
010   <ul id="tweetsList">
```

Give your code a test run by loading it into your browser. You should see tweets from @WebDesignerMag now appearing in the page.

13 Utilise the other data

There is lots of other useful information included in each tweet object that you can access using processTweets(). For instance, you can get the user's screen name and profile image. Let's add the user's profile image to each list item, and use the screen name as the alt attribute. First, create the new image with the src property and the alt property set using the tweet.user properties profile_image_url_https and screen_name, respectively, and add the image to a <div> element with the class 'tweetImage'. Finally, add the tweetImage <div> to the <li> element.

```
001 function processData(tweets) {
002     var ul = document.getElementById("tweetsList");
003     // add all tweets to the tweets menu
004     for (var i = 0; i < tweets.length; i++) {
005         tweet = tweets[i];
006         // create list item element
007         var li = document.createElement("li");
008         // create div for img
009         var divImg = document.createElement("div");
010         divImg.setAttribute("class", "tweetImage");
011         // create img
012         var img = document.createElement("img");
013         img.setAttribute("src", tweet.user.profile_
image_url_https);
014     img.setAttribute("alt", tweet.user.screen_name);
015         divImg.appendChild(img);
016
017         // create div for tweet text
018     var divTweet = document.createElement("div");
019         divTweet.setAttribute("class", "tweet");
020         // create span for text
021     var spanText = document.createElement("span");
022         spanText.setAttribute("class", "tweetText");
023         spanText.innerHTML = tweet.text;
024         divTweet.appendChild(spanText);
025         li.appendChild(divImg);
026         li.appendChild(divTweet);
027
028         // add list item to list
029         ul.appendChild(li);
030     }
031}
```

14 Test your code

Load the page again and you should see @WebDesignerMag tweets in the page, along with the profile image of this Twitter user.

15 Update tweets automatically

Currently your code fetches tweets only once. To see new tweets, you have to reload the page. Wouldn't it be nice if your page automatically updated every so often? To do this, you need to insert the <script> element with the JSONP URL with JavaScript. When you insert a <script> element into the page (in the DOM), the browser sees that a new <script> element has been added and collects the code at the URL. Because that code happens to be JSONP, this causes the processData() function to be called. To get the page to automatically fetch new JSONP data, you can use a timer and call a function that adds a new <script> element to the page every time that it's called.

16 Insert the <script> element

With the new function, insertScript(), you'll create the <script> element on the fly and add it to the DOM. Before you start writing the new JS, you need to remove (or comment out) the existing <script> element in your HTML; we won't need that any more as we'll be adding the <script> using JavaScript. You're going to add the <script> element into the <head> element of the page, so the first step is to get the <head> element (line 2). Notice that we're using document.getElementsByTagName() and choosing the first item from the resulting array, because you should only have one <head> element in your DOM! Next, create a string with the correct URL, write in the new <script> element (line 4) and use the URL string as the value for the src attribute (line 5). You can then apply the new <script> element to the <head> (line 6).

```
001 function insertScript() {
002     var head = document.getElementsByTagName("head")[0];
003     var src = "http://twitter.com/statuses/user_timeline/
webdesignermag.json?callback=processData";
004     var jsonScript = document.createElement("script");
005     jsonScript.setAttribute("src", src);
006     head.appendChild(jsonScript);
007 }
```

17 Test the insertScript() function

Before you add the timer, you first need to test insertScript(). To do this, add an onload function that calls insertScript() at the top of your JS code (lines 1-3). This function will run as soon as your page loads. Once you've added this function, test the code and see if you get tweets correctly.

```
001 window.onload = function() {
002     insertScript();
003 }
```

18 Perfect timing

The next step is to add a timer function to call insertScript() repeatedly, so your page updates automatically. Add a call to setTimeout() at the bottom of the insertScript() function. The timer is calling insertScript() again, so whenever insertScript() is called, a new timer is created to call insertScript() the next time; that way insertScript() will keep running until you close the browser page. We've used the timeout value 25000, which means insertScript() will be called every 25 seconds. (Note that Twitter sets a rate limit of 150 requests per hour, so you can set it lower for testing purposes, but then you'll want to set it to 25 seconds or higher for real-world use.)

```
001 // Append line below to bottom of insertScript
002     setTimeout("insertScript();", 25000);
003 }
```

19 Out with the old

Now that you're calling insertScript() repeatedly, we need to do one more thing to make sure that the page works correctly. Look back at where you are adding new tweets to the page in insertScript():

```
001 ul.appendChild(li);
```

Unless you remove the previous tweets from the list, the tweets you get when you call insertScript() again will be added to the page. That means you'll see a lot of the same tweets twice or more times. To fix this simply add a loop at the top of insertScript() that removes all the tweets in the tweetsList <ul> before adding the tweets resulting from the most recent JSONP call. As long as the <ul> contains a child (line 5), remove it (line 6). Find the full code on the CD.

```
001 function processData(tweets) {
002     var ul = document.getElementById("tweetsList");
003
004     // remove existing children before adding new ones
005     while (ul.firstChild) {
006         ul.removeChild(ul.firstChild);
007 }
008     // add all tweets to the tweets menu
009     for (var i = 0; i < tweets.length; i++) {
010     tweet = tweets[i];
```


<Left>
• The updated page with the time/date added to tweets

20 We have a problem!

If you test your code and compare the tweet results with the tweets you see directly on Twitter, you might notice that you're not seeing new tweets. Why? The problem is that you're inserting the same <script> element each time. Most browsers these days are smart about caching, so your browser will very likely look at the new <script> URL and realise it's the same URL it just fetched a few seconds earlier. It will then use the data it retrieved and helpfully cached for you as the result of the call to the <script> src URL. Except that you don't want the browser to cache this data because that means you'll never see new tweets... So how can you get around this problem? Well, you can fool the browser into thinking you have a new URL each time by adding a random number on the end, like this:

```
001 http:// twitter.com/statuses/user_timeline/webdesignermag.
json?callback=pr ocessData&1326507461201
```

21 What's the time?

We'll use the current time in milliseconds to generate the random number that will be added to the end of the URL. Why is this a particularly good number to use? Because it is unique and, unless you use a timeout value of one millisecond or less in your setTimeout() function, you can guarantee it will never be the same as the previous value. To get the current time in milliseconds, utilise the Date object's getTime() method (line 3). Then simply append the value to the end of the URL (line 4). Make sure you add an ampersand (&) to the end of the URL string to separate the callback function name from the random string.

```
001 function insertScript() {
002     var head = document.getElementsByTagName("head")[0];
003     var random = (new Date()).getTime();
004     var src = "http://twitter.com/statuses/user_timeline/
webdesignermag.json?callback=processData&" + random;
005     var jsonScript = document.createElement("script");
006     jsonScript.setAttribute("src", src);
```

22 Test, test, test

If you reload the page, you should now see new tweets as they come in. Feel free to change the user ID in the URL above to a different one, like your own, if you want to be able to test your application more easily (since @WebDesignerMag may not post that frequently).

23 Clear your <head>

You may already be wondering about the number of <script> elements in the <head>, because we're adding a new <script> element every time insertScript() is called, so if you set your timer to call insertScript() every few seconds, and you leave the page loaded for a while, the <head> element in the page is going to get very full. Too many <script> elements will slow down and possibly even crash your browser, so let's add some code to clean up the <head> element and remove the old <script> each time we add a new one.

24 Add an ID to the new <script>

To make the existing JSONP <script> element easy to find and remove, you can add an ID attribute to the <script> each time you create it. Give the <script> the ID 'jsonScript'.

```
001     jsonScript.setAttribute("id", "jsonScript");
002     jsonScript.setAttribute("src", src);
003     head.appendChild(jsonScript);
004
005     setTimeout("insertScript();", 25000);
006 }
```

25 Remove the old jsonScript

Next, you need to remove the old jsonScript <script> each time you add a new one. The first time you run your application, there will be no jsonScript <script> yet, so you also need to test to make sure it's not null before trying to remove it. So first, try to get the jsonScript <script> element from the DOM (line 2), and then test to see if it exists (line 4). If it does exist, erase it from the DOM by removing the element from the <head> element using the removeChild() method (line 5). Now when you add the new <script>, it will be the only jsonScript <script> element in the <head>, and your <head> element will stay uncluttered. The complete code is on the CD.

```
001 function insertScript() {
002     var jsonScript = document.getElementById("jsonScript");
003     var head = document.getElementsByTagName("head")[0];
004     if (jsonScript) {
005         head.removeChild(jsonScript);
006     }
007     var random = (new Date()).getTime();
008     var src = "http://twitter.com/statuses/user_timeline/
webdesignermag.json?callback=processData&" + random;
```

26 Final test and homework

Test your code one last time. Leave the page open for a while to see if new tweets come in. Try a few different user IDs of your favourite tweeters in the URL. To test your JSON and JavaScript skills, see if you can use another property from the tweet data. You'll have to dig through the data you get from Twitter using the original URL - **http://twitter.com/statuses/user_timeline/ webdesignermag.json** - to see if you can parse the JSON data and figure out how to access the property you want to use. We've included a solution in the file 'tweets_homework.js' to get the created_at property (the date and time of the tweet) and properly format it by converting the string to a JS Date object, and pulling out just the information we want to display. Try working on getting the created_at property yourself, or pick another one if you prefer.
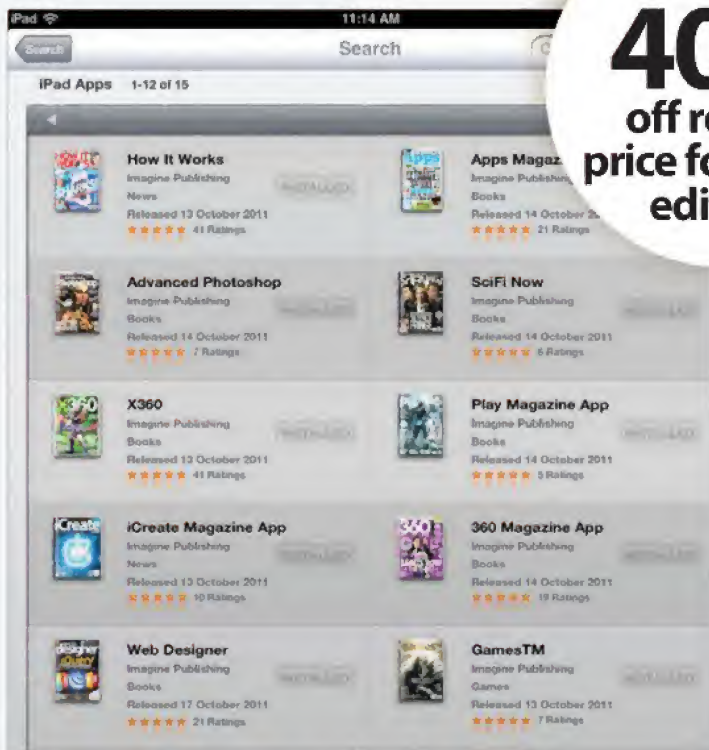
Your favourite magazines n
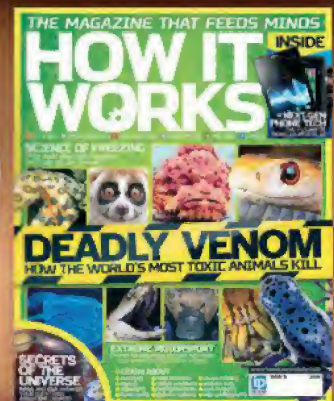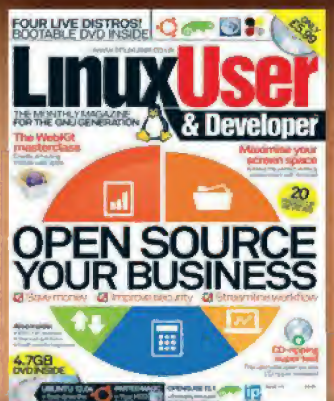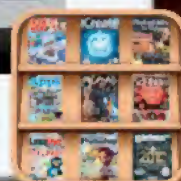
3D Artist

Retro Gamer

X360

SciFiNow

How It Works

Linux User & Developer

Available now on the Apple iOS 5 Newsstand app

Search for 'Imagine

Championing the talents of

Forrest Tanaka
web http://forrest-tanaka.com

Current role	Web designer/developer and photographer
Education	BSc in Computer Science
Expertise	HTML4, XHTML, HTML5, CSS, CSS3, JavaScript, PHP, WordPress, Photoshop, InDesign, Illustrator, Dreamweaver, MAMP
Clients	FLAX art & design, Peter Barto, David Tomb, Frodo Joe's Petit Café , Pacific Color Graphics
Twitter	@ForrestTanaka

Forrest Tanaka appreciates websites that make the web a better place to be – clear to navigate, clean of clutter; generally a more beautiful place to get stuff done quickly. All his designs follow this philosophy and it serves his clients' needs well.

Tanaka started designing websites in his hometown of Pleasanton, CA, just out of curiosity. Very quickly, the beauty and clarity of some websites and the shortcomings of others began to direct his designs. 'That which isn't needed should be deleted' became his maxim. Finishing a site fitting that goal brings the greatest satisfaction to this designer. He now specialises in web design and photography for a range of businesses.

Content management systems became an obvious place to expand into, but the complexity of Drupal and Joomla left Tanaka disappointed. He then investigated WordPress and virtually everything changed; it had the right level of complexity and simplicity for both him as a developer and his clients.

From 2010, every site he designed used WordPress to drive it. His clients appreciate the ability to edit their content, and he appreciates the platform's ability to provide the right tools for virtually any job at hand.

Going forward, Tanaka studies HTML5 features that can take even more advantage of computer hardware. Responsive websites need more exploration, as he feels they often lead to sites that don't serve their visitors well.

The web is mature, but Tanaka feels businesses on the web are only in their infancy, and he is excited for what the future holds.
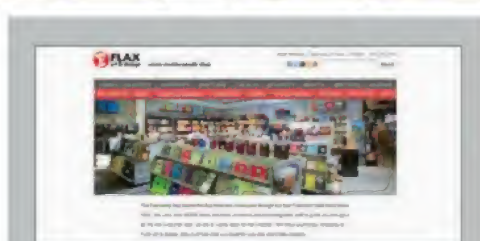
01
This reflects the restaurant's warm atmosphere and shows the same graphics as at the establishment. The curved navigation leads to the food imagery Tanaka also shot.

02
Tomb's site is all about his work, so the splash screen is filled with a big painting and his homepage has a number of other pieces, all without big download times.

03
This art supply store often boasts new products and the site allows them to display WP posts on the homepage. There's the option to add new sections via WP too.

04
Patients' comfort was the main theme, so this site features soft gradients and a fading navigation. Tanaka also supplied the logo and much of the photography.

05
Barto's site shows off his voice talent with HTML5 video and audio players that work across all modern devices. It features a distinctly minimalist design.

Amit Das

web www.kriainteractive.com

Current role	Founder, designer and developer at Kria Interactive
Education	Bachelor of Engineering in Information Technology
Expertise	Adobe Illustrator and Fireworks, Dreamweaver, Coda, HTML, CSS, WordPress, JavaScript and more
Clients	Subway India, Minority Review, Hard Candy Fashion
Twitter	@Godgeez

Amit Das is a web designer and developer with experience ranging from visual design to user experience and on to both front-end and back-end development.

After working with a leading design agency in Mumbai, he decided to start out with his own web-design firm – Kria Interactive – in 2010, based in Pune in central India.

Das has been fortunate enough to work with some of the most prominent brands in India in the fashion, real-estate, eCommerce and creative startup industries. For most of these projects, he was responsible for the websites from day one – from the very first concept all the way through to launch.

He has always liked putting across ideas that successfully manage to be both visually appealing and informative. He sees the web as an accessible platform for these ideas to be put to use and be of use. Designing for the internet allows him to constantly learn new technologies through an interesting creative process, one which transforms a humble rough draft to a dynamic working website.

He has recently been inspired by Ethan Marcotte's brilliant take on responsive web design – a revolutionary concept for adapting web layouts across all desktop and mobile devices. He follows A List Apart and the WDMag blog to stay up to date with all the latest web-design trends.

Apart from designing sites, Das likes to read design blogs, web-design books, sketch monsters in his moleskine notebook, write informative articles on his blog (http://godgeez.com) and play foosball.

Currently he lives in Pune, where he runs his small design studio from home.

01 www.minority-review.com
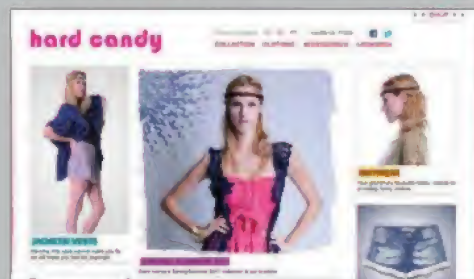
02 www.hchk.net

03 www.vidya-india.org

04 www.holyghostdhm.com

05 www.kriainteractive.com/v2

01
Minority Review is a content-heavy site designed for easy access to its reviews, features and updates. A customised WP panel offers effortless updating.

02
The Hard Candy homepage is based on a semi-fluid layout. It displays apparel category thumbnails and also features language-switching options.

03
The website has earthy tones and lots of Vidya Warli art. Being an NGO, the contribute and volunteer functionality had to be pointed up prominently.

04
Holy Ghost DHM and Football academy is designed to provide users with info on the ministry and academy, with videos, the church schedule and more.

05
Fireworks, HTML and CSS combine to present an infographic-style user interface. The icon and shape themes have been used to keep the content light and interactive.

Hotbeds of worldwide web design

Glasgow

What does Scotland's second city have to offer?

Adeo Group
www.adeogroup.co.uk

Originally graphic design focused, Adeo was one of the first companies to recognise the potential of next-gen eCommerce, and how combining attractively designed websites with powerful internet marketing strategies would be a sound recipe for businesses everywhere to enjoy huge profits. However, Adeo also strives to make all of its clients feel fully supported and comfortable with their websites; its aim is to be a company with the human touch.

Glasgow is Scotland's primary centre of business and industry. As one of the top 20 financial hubs in Europe, the city's corporate activity forms part of the backbone to the British economy.

Historically known as an industrial city, Glasgow was once a key part of both the shipbuilding and coal-mining industries, but since the Eighties, when the financial district was created, it has developed into a more cosmopolitan, diverse and leisure-focused location.

The city's shopping and theatre district reflects a new focus on recreation and the arts, and the shopping malls are second only to London's, but can Glaswegian web design size up to its leisure industry?

Buchanan Street is Glasgow's main shopping precinct and has been voted the seventh best shopping area in the world. The city holds an impressive retail portfolio and, as well as the high street stores, the St Enoch Centre and Buchanan Galleries offer a selection of designer wear.

The merchant city area was regenerated back in the Eighties and its warehouse conversions have transformed this industrial district to a much sought-after property area. Many cafés and restaurants have been recently opened and this neighbourhood actively celebrates diversity.

Glasgow's West End is the city's culture and education centre. In this bohemian district, there is a wide range of museums – very few of which charge entrance fees. Must-sees are the Kelvingrove Art Gallery, the Hunterian Museum and the Museum of Transport.

Glasgow has the greatest concentration of creative industries in Scotland and one of the largest in the UK, outside London. The city is a hub of thriving creativity of all disciplines that is only growing bigger and better.

> **Glasgow's West End is the city's culture and education centre**

2 360innovate
www.360innovate.co.uk

Web design, bespoke development and online marketing are at the heart of 360innovate; combining these skills and knowledge they are able to provide tailored and flexible web solutions to suit any online requirements. They believe that a website should be an invaluable marketing tool fulfilling a purpose, and this is always central to the company's approach.

## 3 Alienation Digital
www.alienationdigital.co.uk

Alienation Digital was founded over 12 years ago through a desire to provide creative solutions in a digital world. Now a leading agency it has a client base that features both national and international brands. As a full-service web agency they provide solutions from initial consultancy right through to delivery, marketing and the ongoing management of web projects.
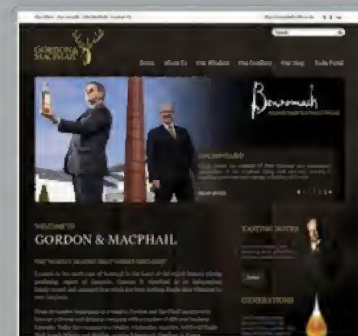
4 PoLR
www.polr.co.uk

The PoLR team are not afraid to admit they are geeks – in fact, they are proud of it. They claim to eat, breathe and sleep websites and can guarantee that they have many years of experience in the online arena. They provide web design, SEO, branding and copywriting services to get any client on the road to online success.
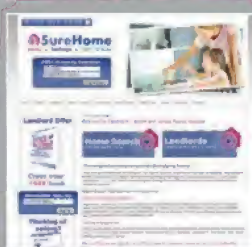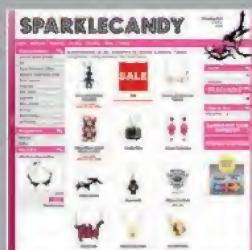
5 Mucky Puddle
www.muckypuddle.com

Mucky Puddle is a provider of professional website design and graphic design services for a wide-ranging clientele. The team has experience working with large public-sector organisations as well as with small startups and work closely with all their clients to create beneficial solutions. They love what they do and it shows in their portfolio.

Glasgow is often referred to as a dangerous place, but Glaswegians are famous for their hospitality towards visitors

Recommended hotspots

Yusuf Chauhdry,
sales director
Botanic Gardens
http://tinyurl.com/botanicalgdns

The 'green' place in the city. It's extremely peaceful here, making it the ideal place to get away from the hustle and bustle. The acclaimed tropical glasshouses truly make this a Glasgow 'hotspot'!

Zoe Spence,
graphic designer
The Glasgow School of Art
www.gsa.ac.uk

The Glasgow School of Art is one of Europe's most revered education institutions that provides world-class creative education and research. For me, the library is a personal highlight.
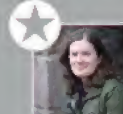
Pam Turner,
senior web developer
Glasgow Film Theatre
12 Rose Street, Glasgow, G3 6RB

There's no better place for film aficionados to enjoy classic films, specially curated cinematic seasons or cult guilty pleasures than here. Café Cosmo is perfect for a pre-movie coffee and natter.

Talent directory

Get listed here

Find out how to add your agency to our chart by contacting the team at the following address.
webdesigner@imagine-publishing.co.uk

Whether you need to hire web-design services or just want to locate the trade's best creative teams, our chart can help...

2Advanced Studios
www.2advanced.com

City Aliso Viejo
Telephone 1 949 521 7000
Contact info@2advanced.com
Clients Adobe, Bacardi, Diesel

Country USA
Twitter ID 2advanced

2ADVANCED STUDIOS

Established in 1999, 2Advanced is an award-winning interactive agency dedicated to pushing the creative boundaries of design and technology to deliver high-impact, rich media solutions. It boasts an exceptional reputation in Adobe Flash design and offers a host of services including interactive design, CMS solutions, eCommerce, motion graphics, 3D illustration and video production.
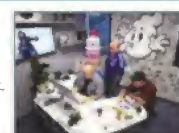
NAME	URL	CITY	COUNTRY	TELEPHONE	CONTACT	TWITTER ID	CLIENTS
Addictivity	www.addictivity.com	London	UK	0845 838 6718	hello@addictivity.com	addictivity	Hitachi, Kickers, Motorola
Agency Republic	www.agencyrepublic.com	London	UK	44 (0)20 7942 0000	chat@agencyrepublic.com	agencyrepublic	adidas, EA, BBC, BP, O2
AKQA	www.akqa.com	London	UK	(0)20 7780 4786	info@akqa.com	AKQA	Coca-Cola, Virgin, McDonald's, Nike, Visa, Xbox
Angel London	www.angellondon.co.uk	London	UK	0845 468 0959	info@angellondon.co.uk	angellondon	Sony Pictures, Chelsea FC, MTV, BT
AWP New York	www.awpny.com	New York	USA	607 272 2757	www.awpny.com/pages/feedback	AWPNY	Accufab, Cornell University

Azexis
www.azexis.com

City Ipswich
Telephone 01473 694500
Contact sales@azexis.com
Clients BBC, Kia, Business Link, LSC
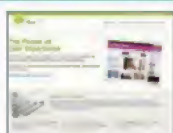
Country UK
Twitter ID Azexis

AZEXIS

With a heritage in design and development since 1999, Azexis is an interactive agency with a talented team of specialists all sharing a single drive: to produce the best design, web and mobile solutions encompassing extraordinary functionality and creative design. Azexis offers a diverse range of services and supports an impressive array of clients worldwide.

NAME	URL	CITY	COUNTRY	TELEPHONE	CONTACT	TWITTER ID	CLIENTS
BBH Global	www.bartlebogiehegarty.com	London	UK	(0)20 7734 1677	richard.stainer@bhh.co.uk	bbhlondon	Axe, Baileys, LG, Sprite, Heineken
BGT Partners	www.bgtpartners.com	Chicago, IL	USA	1 888 282 2487	bgtfla@bgtpartners.com	dlclarke	Burger King, FedEx, Walt Disney
Big Youth	www.bigyouth.fr	Paris	France	171183100	contact@bigyouth.fr	N/A	AOL, Sony Ericsson, Nivea, Orange
Big Spaceship	www.bigspaceship.com	New York	USA	1 718 222 0281	biz@bigspaceship.com	bigspaceship	Sony Pictures, Microsoft, Victoria's Secret
Birth	http://birth.se	Stockholm	Sweden	46 (0)8 411 5775	hello@birth.se	N/A	Red Bull, DDB Paris, McDonald's, DHL, Telenor
Blitz	www.blitzagency.com	Santa Monica, CA	USA	310 551 0200	www.blitzagency.com/contact.aspx	BLITZagency	Activision, Google, Starbucks
BlueInkAgency.com	www.blueinkagency.com	Grimsby	UK	0790 558 8144	enquiries@blueinkagency.com	BlueInkAgency	Hein Gericke, Nicholas Deakins, Crane Gregory
Breathe 365	www.breathe365.com	Liverpool	UK	0151 324 0188	info@breathe365.com	N/A	Saatchi & Saatchi, Siemens
BURN	www.burnmarketing.com	Richmond, Surrey	UK	020 8332 7204	www.burnmarketing.com/contact-us	BURNMARKETING	lastminute.com, eBay, O2, One Water
Carsonified	http://carsonified.com	Bath	UK	01225 324 980	hello@carsonified.com	carsonified	N/A
Catch Digital	www.catchdigital.com	London	UK	0207 494 3554	hello@catchdigital.com	catch_digital	Orange, Hellman's, Crest Nicholson, Altitude
Chunk	www.chunk.co.uk	Glasgow	UK	0141 353 0876	hello@chunk.co.uk	chunktwits	Kronenbourg, Cadbury's, Volvo
CHIPS	http://chips-ny.com	New York	USA	N/A	office@chips-ny.com	chipsny	Top Magazine, Joffrey, d'employ, Matt Creed

Clearleft
http://clearleft.com

City Brighton
Telephone 0845 838 6163
Contact info@clearleft.com
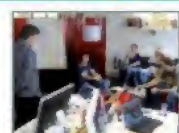**Clients** WWF, Universal Networks, Channel 4 News, Mozilla

Country UK
Twitter ID clearleft

clearleft

This Brighton-based agency offers world-class UX services, thanks to a stellar team of designers and developers specialising in understanding user requirements. Among the team are experts like Andy Budd, Richard Rutter and Jeremy Keith, who are also respected speakers on the international conference circuit.

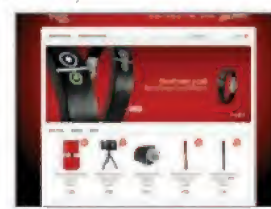| NAME	URL	CITY	COUNTRY	TELEPHONE	CONTACT	TWITTER ID	CLIENTS
Ciplex	www.ciplex.com	Los Angeles, CA	USA	1 310 461 0330	www.ciplex.com/contact_us.html	ciplex	Upper Deck, Von Dutch
Code23	www.code23.com	Reading	UK	44 (0) 118 9306717	www.code23.com/contact/	code23	Oasis James, Sony Style, Adams Estates
Content Formula	www.contentformula.com	London	UK	0207 3816671	moreinfo@contentformula.com	contentformula	Johnson & Johnson, Kraft, Bausch & Lomb
Coolpink	www.coolpink.net	Leeds	UK	44 113 201 8290	discovermore@coolpink.net	coolpink	Asda, NHS, Warner Music, Halfords
Cre8 New Media	www.cre8newmedia.com	Ruislip	UK	01707 394 962	info@cre8newmedia.com	N/A	Agenda Recruitment, Ocean Group
Creare Design	www.webdesigncreate.co.uk	Leicester	UK	01455 88 37 00	enquiries@creare.co.uk	crearegroup	Nicky Clarke, Life Music Foundation, Iveco
Critical Mass	www.criticalmass.com	London	UK	020 8735 8750	newbusiness.europe@criticalmass.com	criticalmass	Rolex, NASA, HP, Adidas
d2x	www.d2x.co.uk	Basingstoke	UK	07512 076360	d2x_co_uk	d2x_co_uk	Altro, Walkingworld
Dare London	www.daredigital.com	London	UK	44 (0)203 451 9101	london@thisisdare.com	thisisdare	Sony Ericsson, Hovis, Tetley, Penguin
Delete	www.deletelondon.com	London	UK	0203 004 7155	info@deletelondon.com	DeleteLondon	Red Bull, Decca Records
Dizzain	www.dizzain.com	New York	USA	44 (20) 3290 9941	mail@dizzain.com	dizzain	Webhuset, Financial Times, HIS Textiles, QxLab
Digital Jigsaw	www3.digitaljigsaw.com	London	UK	0870 235 4042	info@digital-jigsaw.com	digitaljigsaw	PepsiCo, Walkers, Budweiser
Digital Marmalade	www.digitalmarmalade.co.uk	Beckenham, Kent	UK	44 (0)20 8249 5655	info@digitalmarmalade.co.uk	N/A	Monarch, Yell.com, Trevor Sorbie
Disturb Media	www.disturbmedia.com	London	UK	020 7138 3569	contact@disturbmedia.com	disturbmedia	Swatch/MTV, Hertz
Domani Studios	http://domanistudios.com	New York	USA	312 850 2919	biz@domanistudios.com	domanistudios	Sheraton, Porsche, VW
DRIFTLAB	www.driftlab.com	Atlanta, GA	USA	678 225 4351	howdy@driftlab.com	driftlab	General Motors, Ford, Sony
eckhoCreative	www.eckhocreative.com	Bristol	UK	01179 070273	info@eckhocreative.com	eckhoCreative	Rocket Music Management, Nexus TV, ITV, CEF
Fi	www.f-i.com	New York	USA	212 9415220	interact@fi.com	F_I	Google, HTC, BBC, Fox, Porsche, Burton, EA
Firstborn	www.firstborn.com	New York	USA	212 581 1100	info@fborn.com	firstborn_nyc	Apple, Doritos, Pepsi, Wrigley
Fluid Creativity	www.fluidcreativity.co.uk	Hyde, Cheshire	UK	0845 6588 373	info@fluidcreativity.co.uk	fluidcreativity	American Soda, Brother, NHS
Form	www.form.uk.com	London	UK	020 7014 1430	studio@form.uk.com	N/A	BBC, VH1, Cutty Sark Whisky
Glass Slipper	www.glassslipperinteractive.com	Banbury	UK	01295 724568	glassslipperinteractive.com/contact.php	dpaultaylor	Nexus Interiors, bell systemz
glue Isobar	www.glueisobar.com	London	UK	020 7739 2345	mo@glueisobar.com	glueisobar	Oasis, The Sun
GR/DD	www.grdd.co.uk	London	UK	020 7729 4222	mail@grdd.co.uk	GRDD_London	PlayStation, Warner Bros, Symantec, Nokia
Guerilla	www.guerilla.co.uk	Newcastle	UK	4401912619799	enquiries@guerilla.co.uk	we_are_guerilla	Network One, Green Metropolis
Hi-ReSl	www.hi-res.net	London	UK	0207 729 3090	info@hi-res.net	N/A	Chanel, Dolce & Gabbana, Nike
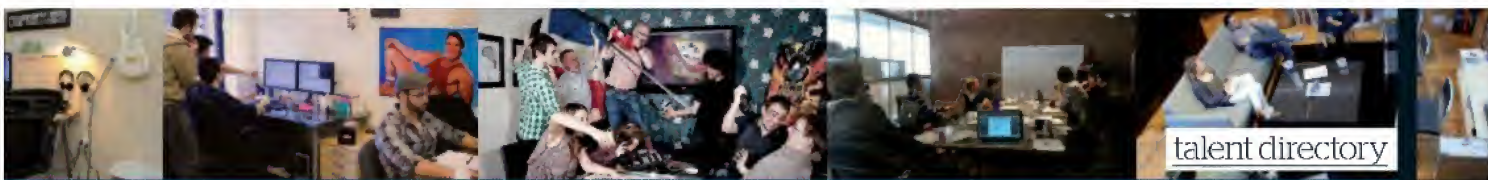
Featured agency: Azexis www.azexis.com

A closer look at what each listed agency has to offer the community

Based in Ipswich and boasting an impressive 12 years in the interactive business, Azexis offers creative services spanning web design, eCommerce, branding and graphic design. Characterised by 'the Azexis difference', the team places emphasis on strict design standards, maximising functionality, utilising in-house expertise, affordability and customer support. With a client list that includes big names such as the BBC and Kia, as well as serving up its very own bespoke Evance CMS, this is definitely one firm to watch out for and consider working with in 2012.

| NAME	URL	CITY	COUNTRY	TELEPHONE	EMAIL	TWITTER ID	CLIENTS
JUXT Interactive	www.juxtinteractive.com	San Francisco, CA	USA	949 610 0800	info@juxtinteractive.com	juxtinteractive	Sprite, Cisco, American Airlines, BMW, Adobe
Kokokaka	www.kokokaka.com	Gothenburg	Sweden	031 711 54 50	contact@kokokaka.com	KOKOKAKA	Burberry, IKEA, Wrangler
Kudos Web Design	www.kudoswebdesign.co.uk	Manchester	UK	0161 236 5585	info@kudoswebdesign.com	N/A	Tetra Pak, Taboo
KURO	www.kuro.la	Long Beach, CA	USA	562 494 5070	projects@kuro.la	N/A	N/A
Liquid Light	www.liquidlight.co.uk	Brighton	UK	08456 58 88 35	info@liquidlight.co.uk	liquidlightuk	Antwords, Charcol, Gifford
Lonely Duck	www.lonelyduck.se	Stockholm	Sweden	46 70 689 96 02	hello@lonelyduck.se	LonelyDuckSTHLM	Puma, New Balance, Bentley
Lounge Lizard	www.loungelizard.com	New York	USA	1-888-444-0110	info@loungelizard.com	kenbraun	America Online, Disney Interactive
Lyrical Media	www.lyricalmedia.com	Worthing	UK	0208 123 1567	lyricalmedia.com/contact	LyricalMedia	Virgin Atlantic, Ubisoft
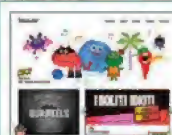
Mutado
http://mutado.com

City Milan
Telephone 39 02 34592733
Contact hello@mutado.com
Clients Vodafone, Yahoo!, Nike

Country Italy
Twitter ID mutado

Mutado®

Mutado was formed in 2004 by Lorenzo Manfredi and Mauro Gatti: a developer and a graphic designer whose paths crossed over a decade ago. During the last eight years, it has grown into a solid independent digital agency, headquartered in Milan. The company's name relates to Mutado's constant mutation, adaption and transformation.
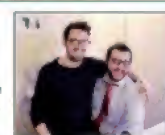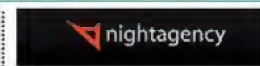
Next Digital	www.nextdigital.com	Sydney	Australia	61 2 9336 7500	sydney@nextdigital.com	nextdigital	Brisbane Water, Qantas
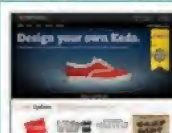
Night Agency
www.nightagency.com

City New York
Telephone 212 431 1945
Contact info@nightagency.com
Clients Champion, ESPN, MTV, 20th Century Fox

Country USA
Twitter ID nightagency

nightagency

Located in downtown NYC and founded in 2004, Night Agency is a 46-person team offering creative and marketing solutions alongside a full repertoire of web-design services. Site building, eCommerce, UX planning, GUI design and Flash or iPhone development are just a few of the areas where this agency excels

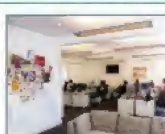| North Kingdom	www.northkingdom.com	Skellefteå	Sweden	020 7749 5353	info@northkingdom.com	NorthKingdom	Coca-Cola, Vodafone, adidas
Nzime	www.nzime.com	Nottingham	UK	0115 950 9720	people@nzime.com	nzime	Elastoplast, Microsoft Game Studios, Knox
OMdeSIGN	www.omdesign.co.uk	London	UK	0208 248 2712	contact@omdesign.co.uk	omdesign	City of London, Loft King, The Hokey Cokey Man
Orange Bus	www.orangebus.co.uk	Newcastle	UK	0191 241 3703	stuff@orangebus.co.uk	@orangebus	Barclays, Sage Pearson
Pod1	www.pod1.com	London	UK	020-7524 7660	www.pod1.com/contact-us	Pod1	Tesco, Shell, Kenwood
POKE London	www.pokelondon.com	London	UK	2077495353	www.pokelondon.com/contact	pokelondon	Skype, Orange, Yahoo!
Razorfish	www.razorfish.com	Seattle, WA	USA	1 206 816 8800	www.razorfish.com/#/reach-us/email-us	Razorfish	adidas, Audi, Dell, O2
Reactive	www.reactive.com	London	UK	44 (0)20 7550 8200	uk.enquiries@reactive.com	reactivemedia	Lee Jeans, British Airways, NEC
Resn	www.resn.co.nz	Wellington	New Zealand	64 4 385 0705	newbusiness@resn.co.nz	resn_has_no_i	Toyota Racing, BlackBerry, MTV
SimpleBits	http://simplebits.com	Salem, MA	USA	N/A	contact@simplebits.com	simplebits	MTV, AIGA, Google, ESPN
Soak Digital	www.soak.co.uk	Norwich	UK	01603 630631	www.soak.co.uk/contactus.php	SoakDigital	Axa, Harley Davidson, UEA, Archant
Solid State Group	www.solidstategroup.com	London	UK	0207 613 7220	info@solidstategroup.com	solidstategroup	Sony, Shell, Amnesty International
Striker Multimedia	www.strikermultimedia.com	Aberdeen	UK	01224 269 124	hello@strikermultimedia.com	StrikerMmedia	C-Platform, Blueprint Training
Sweden Unlimited	www.swedenunlimited.com	New York	USA	212 941 5904	info@swedenunlimited.com	swedenunlimited	Vera Wang
TAMBA Internet	www.tamba.co.uk	London	UK	0203 008 5110	info@tamba.co.uk	TAMBA_Internet	Carphone Warehouse, EMI
Tokyo Digital	www.tokyodigital.co.uk	Liverpool	UK	0151 709 9524	gareth.martin@tokyodigital.co.uk	TokyoAgency	GWR, Letterpool, MOBO, Samsung
Tomato	www.tomato.co.uk	London	UK	0207 490 2599	info@tomato.co.uk	N/A	Citroën, Ford Ka, dunhill
Tribal DDB LA	http://tribalddb.com	San Francisco, CA	USA	415 732 3600	mike.parker@us.tribalddb.com	TribalDDB	Hasbro, McAfee, McDonald's
ultranoir	www.ultranoir.com	Paris	France	014 271 4836	online form	ultranoir	eBay, HSBC, Peugeot, Lacoste, Thomas Cook
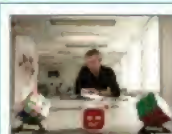
Underwired Amaze
www.underwired.com

City London
Telephone 020 7060 0400
Contact hello@underwired.com
Clients McCain Foods, Peugeot, Virgin, ASICS, NSPCC

Country UK
Twitter ID underwired

underwired

Now part of the Amaze network of companies after a 2009 merger, Underwired was founded as an agency 15 years ago. Started by Ruth Brecher, Jason Holland and Felix Velarde, it has become synonymous with customer engagement campaigns spanning websites, email newsletters, mobile applications and social media,

(untitled)	www.untitledlondon.com	London	UK	020 7871 7939	fanmail@untitledlondon.com	untitledlondon	Hasbro, Spar, Lloyds TSB, Sky, Sony
The Value Engineers	www.thevalueengineers.com	Beaconsfield	UK	01494 680999	info@thevalueengineers.com	ValueEngineers	BP, Orange, Sony
Vibe Creative	www.vibecreative.com	Shrewsbury	UK	0845 263 7989	studio@vibecreative.com	vibecreative	E&J Jewellers, Somerset Housing
Vivid Creative	www.vividcreative.com	Sheffield	UK	0114 261 7060	info@vividcreative.com	Vivid_Creative	N/A
Webheads	www.webheads.co.uk	London	UK	0207 287 7060	info@webheads.co.uk	webheadsdigital	BBC, NHS, Texaco
Wevio	www.wevio.com	New York	USA	1 212 537 9432	contact@wevio.com	Wevio	Samsung, IBM, Verizon
Wickedweb	www.wickedweb.co.uk	London	UK	020 7183 4999	www.wickedweb.co.uk/contact	InsideWickedweb	Nectar, Kurt Geiger, NSPCC
Wieden+Kennedy	www.wkamst.com	Amsterdam	Holland	31.20.7126.500	lee.newman@wk.com	WKAmsterdam	EA, Heineken, Nike
Your Majesty	www.your-majesty.com	New York	USA	212 685 3427	info@your-majesty.com	yourmajestyco	Hyundai, Cisco, Yahoo!
The Zen Agency	www.thezenagency.com	Glasgow	UK	0141 229 1333	online form	zenagency	The HALO Trust, Mackie's, Hilton

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webdesigner@imagine-publishing.co.uk

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1 & 1 Internet Ltd. www.1and1.co.uk	1&1 Starter (Linux)	0844 335 12 11	£29.88	5GB	Unlimited	1,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Standard (Linux)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Standard (MS)	0844 335 12 11	£71.88	50GB	Unlimited	3,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (MS)	0844 335 12 11	£107.88	Unlimited	Unlimited	5,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Business (MS)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
111WebHost.com http://111webhost.com Truly Unlimited Web Hosting	Unlimited Web Hosting Pack	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✗
	Starter Web Hosting Pack	N/A	£30	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Budget Web Hosting Pack	N/A	£12	1GB	1GB	5	✓	✗	✓	✓	✗	✓	✓	✗
	WordPress Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Drupal Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Joomla! Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	osCommerce Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	ZenCart Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	PrestaShop Web Hosting Pack	N/A	£24	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✗	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✗	✗	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✓	✗	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✓	✗	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✓	✗	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✓	✗	✓	✗
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Bravo14 (http://bravo14.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Daily Internet (www.daily.co.uk)	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✗	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✗	✓	✓	✓	✗
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✗	✓	✗	✓	✓	✗

Featured host of the month: STRATO www.strato-hosting.co.uk

Offering more reasons for choosing one of the listed providers

STRATO is Europe's second largest web host with more than 1.4 million customers in six countries. Boasting two flagship data centres certified to ISO 27001 – housing a staggering 4 million domains across over 40,000 servers – they pride themselves on offering watertight levels of security and guaranteed service. When it comes to hosting packages STRATO breaks products into Basic and Advanced categories, each offering two solutions depending on your requirements. An entry-level BasicWeb plan is an affordable £4 per month that comes with a free domain, 2GB of space and unlimited traffic, while the more expensive deals deliver some impressive extras.

Name and URL	Package	Phone Number	Cost per Year	Web Space	Monthly Bandwidth	POP3 Accounts	Database Support	Shopping Cart	Virus Filter	Firewall	Phone Support	Email Support	Web Control Panel	Service Level Agreement
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	✗	✗	✗	✓	✗	✓	✗	✗
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✗	✓	✓	✗	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✗	✓	✓	✗	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✗	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✗	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✗	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✗	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✓
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	✗	✗	✗	✗	✗	✓	✓	✗
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✗	✗	✗	✗	✓	✓	✗
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✗	✗	✗	✗	✓	✓	✗
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✗	✗	✗	✗	✓	✓	✗
Equiphase (www.equiphase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✗	✓	✗	✓	✓	✗
Equiphase (www.equiphase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✗	✓	✗	✓	✓	✗
Equiphase (www.equiphase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✗	✓	✗	✓	✓	✓
Equiphase (www.equiphase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✗	✗	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✗	✗	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✗	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✗	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Fasthosts www.fasthosts.co.uk	Personal Standard	0844 583 0777	£53.88	5GB	Unlimited	500	✓	✗	✓	✓	✓	✓	✓	✗
Fasthosts www.fasthosts.co.uk	Business Standard	0844 583 0777	£95.88	25GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
Fasthosts www.fasthosts.co.uk	Business Premium	0844 583 0777	£173.88	50GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✗
Fasthosts www.fasthosts.co.uk	WD Starter Reseller	0844 583 0777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✗
Fasthosts www.fasthosts.co.uk	Advanced Reseller	0844 583 0777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✗
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✗	✗	✓	✓	✗	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✗	✓	✓	✓	✗	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MG	3GB	5	✗	Option	✓	✓	✗	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✗	✓	✓	✓
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✗	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✗	✓	✓	✓
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✗	✓	✓	✓
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	✗	✓	✓	✓
ICUK www.icukhosting.co.uk	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✗

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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
ICUK www.icukhosting.co.uk	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
JAB Web Hosting (www.jabwebhosting.com)	Mail - M105	0800 043 0153	£15.17	256MB	3GB	50	✗	✗	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home - H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✗	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller - R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✗	✗	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✗	✗	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✗	✗	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	10GB	10GB	5,000	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✗
Media Temple (http://mediatemple.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Starter	01604 212904	£37.08	10GB	100GB	Unlimited	✗	✗	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Home Pro	01604 212904	£62.28	25GB	500GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Business	01604 212904	£103.08	75GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Reseller	01604 212904	£103.08	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✗	✗	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	3000DC Server	0800 061 2801	£1200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	2600QC Server	0800 061 2801	£1800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✗	✗	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✗	✗	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✗	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓

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Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO BasicWeb	00800 8007 0070	£48	2GB	Unlimited	1,000	✗	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£72	6GB	Unlimited	2,000	✓	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£120	20GB	Unlimited	4,000	✓	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£180	50GB	Unlimited	6,000	✓	✗	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Trial (3 month)	0844 9411000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Starter	0844 9411000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Personal	0844 9411000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Plus	0844 9411000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Multisite	0844 9411000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✗
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✗	✗	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✗	✗	✓	✓	✓	✓	✗
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✗	✗	✓	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✗	✓	✓	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✗	✗	✓	✓	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✗	✗	✗	✓	✓	✓	✓	✗
TwentyHost (www.twentyhost.co.uk)	Basic5S	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard5S	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business5S	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced5S	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARIHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✗	✗	✓	✓	✓	✓	✗
VARIHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✗	✗	✓	✓	✓	✓	✗
VARIHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✗	✗	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✗	✓	✓	✓	✓	✓	✗
Web Wiz (www.webwiz.co.uk)	Windows Professional	0844 358 1450	£149.95	4GB	100GB	500	✓	✗	✓	✓	✓	✓	✓	✗
Web Wiz (www.webwiz.co.uk)	Windows Starter Reseller	0844 358 1450	£199.95	5GB	25GB	500	✓	✗	✓	✓	✓	✓	✓	✗
Web Wiz (www.webwiz.co.uk)	Windows Business Reseller	0844 358 1450	£499.95	20GB	200GB	5,000	✓	✗	✓	✓	✓	✓	✓	✗
Zebra Internet (www.zebrainternet.com)	Starter Pro	N/A	£10.99	5GB	40GB	50	✓	✗	✓	✓	✓	✗	✓	✗
Zebra Internet (www.zebrainternet.com)	Business Pro	N/A	£46.99	10GB	80GB	500	✓	✗	✓	✓	✓	✗	✓	✗
Zebra Internet (www.zebrainternet.com)	Ultimate Pro	N/A	£79.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✗	✓	✗
Zen Internet www.zen.co.uk	Bronze (Linux)	0845 058 9000	£47.88	2GB	20GB	10	✓	✓	✓	✓	✓	✓	✓	✗
Zen Internet www.zen.co.uk	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✗
Zen Internet www.zen.co.uk	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✗
Zen Internet www.zen.co.uk	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✗
Zen Internet www.zen.co.uk	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓	✗
Zen Internet www.zen.co.uk	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✗	✗	✓	✓	✓	✓	✗
Zen Internet www.zen.co.uk	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✗	✗	✓	✓	✓	✓	✗

Golden rules to top hosting
We identify and explain the key criteria for success...

1 The best resources for you
Selecting your ideal package is largely determined by the kinds of resources and quantity of features you require from your hosting solution. Key criteria like web space and monthly bandwidth are important for those services likely to be subjected to heavy amounts of traffic, which is why package solutions for enterprise applications are typically much more expensive. The general rule of thumb is not to buy more than you need or underestimate potential requirements.

2 Competitive and reliable
The hosting market is big business and hosting providers do try to drive prices down in a bid to entice your custom. Use our chart to compare costs, but be sure to visit the vendor websites to keep track of the latest deals, as they change. Remember that low price should not always be a deciding factor and that paying a premium for a more reliable, trusted and experienced vendor can offer you much better value for money in the long term.

3 Putting you in control
Modern hosting is all about giving customers the power to set up, monitor and maintain their web space with minimal fuss. Most commercial vendors offer access to award winning and intuitive control panels that enable you to log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone. Be sure to find out from your potential host as much as you can about the control panel and request a demo.

4 Fantastic customer support
If all else fails and you need some extra help to get your hosting back online, then a commitment to future customer support is key. Many vendors offer a service-level agreement which outlines what you can expect here, however most will be more explicit about whether phone support is included or email contact is preferred. Think about what you need for peace of mind and factor good, comprehensive technical support against the price.

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Your free resource disc

Welcome to the Web Designer cover disc, a feature-packed CD containing a must-have collection of resources and tutorial assets.

Once again **Web Designer** has scoured the web and beyond looking for the best selection of design resources out there. This month's lineup includes the City Virtual Street Facebook template, the Lofty WordPress theme, 70 social media icons, 82 oriental ink brushes, 50 audio loops and the stylish Oaken Bucket font.

24
mobile sites
This issue's Design cloud brings together a collection of unmissable small-screen UIs

8
tutorial files
All the code and assets needed to complete this issue's workshops

50
audio loops
Soundsnap (www. soundsnap.com) provides an essential selection of music clips and sound effects

City Facebook Fan Page template

From: http://activeden.net

A Facebook Fan Page is used to convert visitors into fans and this City Virtual Street template is here to help. The Flash-based interactive animation provides a platform for users to present and promote any urban business. The theme is fully XML customisable.

Load the CD: Microsoft Windows

We support Windows 7 unless otherwise stated. The CD-ROM should autorun once placed into your disc drive. If not, follow these instructions:

1. Browse to My Computer.
2. Right-click on your CD drive, and select Open from the drop-down list.
3. Read the 'readme.txt' if there is one present to find out which files you need to launch to run the interface.

Load the CD: Mac OS X

Up to OS X 10.7 (Lion) supported. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead:

1. Double-click the CD icon on your desktop.
2. Read the 'readme' file if there is one present to find out which file you require to successfully run the interface.

What would you like to see featured on your free CD? ⊙ webdesigner@imagine-publishing.co.uk

Pearl social media icon set

From: http://graphicriver.net

This pearl pack comprises 70 individual 64 x 64px social media icons in the PNG format. Included in the lineup are all the usual suspects – Twitter, Facebook, WordPress, Flickr, Google and YouTube – plus a whole host of essential services. A single PSD includes all the icon elements allowing for easy customisation.

Lofty WordPress theme

From: http://fthemes.com

The Lofty WordPress theme from FThemes.com sits in the elegant magazine style category and comes with a range of handy features. The theme is featured image ready, boasts space for 125 x 125px ads and is SEO optimised. It adopts a two-column layout, with right sidebar and a cool blue and black colour scheme.

82 sumi stroke brushes

The lovely people at Photoshop Tutorials (http://photoshoptutorials.ws) provide a set of PS brushes created with sumi drawing ink. These elegant brushes are available in sizes up to 1,250px and compatible with Photoshop 7 and above.

Oaken Bucket font

Oaken Bucket from Nick's Fonts (www.nicksfonts.com) is inspired by the Victorian type Oakwood. It's a great font for old-fashioned decorative work.

web designer

ISSUE 194

- 70 pearl social media icons
- City Facebook Fan Page
- 82 sumi stroke brushes
- AS3 Menus Part 4 video
- Lofty WordPress theme
- 50 music loops & FX
- Oaken Bucket font

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Disc problems

If the menu doesn't run or your disc is faulty, we will replace it free of charge. Drop an email listing the problem to WDxtrahelp@imagine-publishing.co.uk. Please don't send mail about the disc to the editorial team. If you are having problems getting the best out of programs or extras provided, then please contact the relevant vendor.

Over 85 minutes of HTML5, CSS3 and ActionScript video tutorials
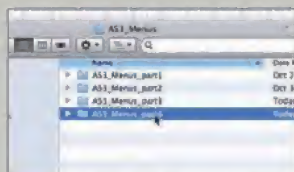
AS3 Menus

The fourth part in this five-part series takes a look at parsing XML in Flash, loading external files, listing component events and dynamic text.

From: www.cartoonsmart.com

HTML5, CSS3 & jQuery

The latest collection from KillerSites takes the viewer through the steps needed to convert from XHTML to HTML5 utilising CSS3 techniques.

From: www.killersites.com

Find more free tutorial content at ⊙ www.webdesignermag.co.uk

Frames

This is a page-building technique that has been sent down the annals of internet history. Popular in the late Nineties, a selection of frames contained different documents - eg top.html, content.html, etc - to make up a page. They could be difficult to use and are no longer supported, thankfully.

1998
Web design relic

Tables

The main content is made up of images which are arranged and placed inside tables to create the final layout. No cellspacing, cellpadding or borders are added so the design is very clean.

1999
Web design relic

Load time!
Page size: **206KB**

30 seconds on a 56 kbps connection
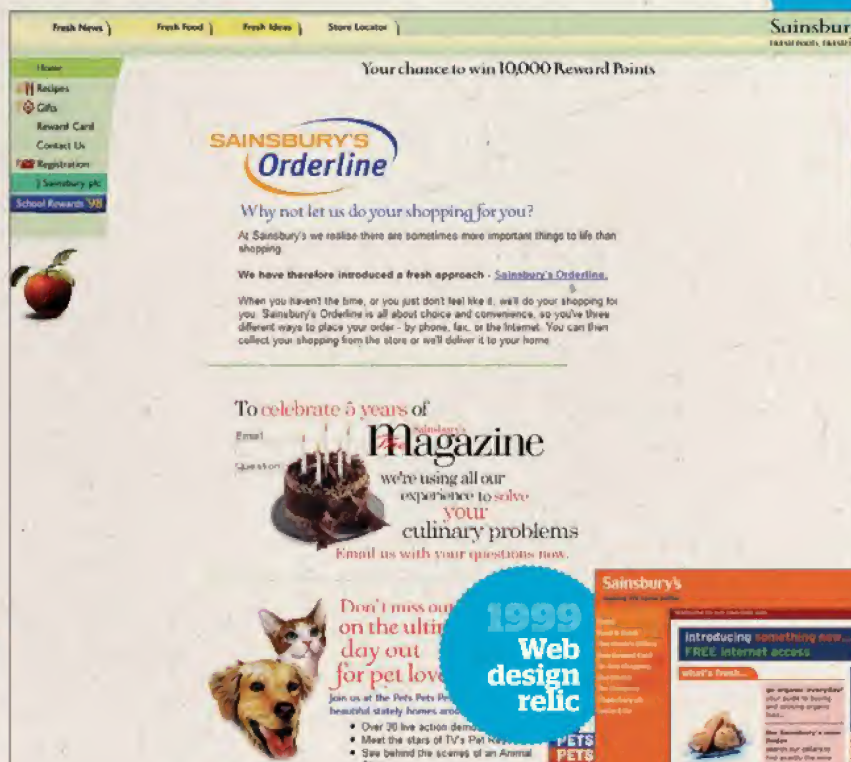
Inline styling

Before the days of CSS and separate stylesheets, any styling was typically applied inline (in the HTML). The sidebar in this 1999 example uses tables and applies the font size, vertical alignment and colour to each element inline, like below:

```
001 <TR VALIGN=TOP><TD HEIGHT="20" VALIGN="bottom"><FONT
SIZE="1">  </FONT><A HREF="linkaddress"
TARGET="_top"><FONT FACE="verdana" COLOR="#FFFFFF"
SIZE="1"><B>This Week's Offers</FONT></A></TD></TR>
```

Sainsbury's www.sainsburys.co.uk

The supermarket chain was quick to join the internet revolution, providing some great examples of what the web can bring to retail back in the Nineties

Sainsbury's is synonymous with the British supermarket industry and is one of the oldest in the world, founded by John James Sainsbury in 1869. Ever a market leader the chain was quick to sign up to the internet back in the mid-Nineties.

Its first foray on to the web in 1996 was very much of its day with simple graphics and a basic layout. 1998 saw a redesign and the addition of a tabbed interface, which was ahead of its time, but the execution back then was very different to the format that's popular today.

Stepping forward to 1999 the supermarket chain produced the first incarnation of its website that could be said to have persisted to this day.

> ❝ Its first foray on to the web in 1996 was very much of its day with simple graphics and a basic layout ❞

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